

The Musical World.

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VOL. 58.—No. 27.

SATURDAY, JULY 3, 1880.

PRICE { 4d. Unstamped.
5d. Stamped.

ROYAL ITALIAN OPERA, COVENT GARDEN.

Mdme Adelina Patti.
Production of "Estella."

THIS EVENING (SATURDAY), July 3, will be produced
JULES COHEN'S Opera, "ESTELLA." Estella, Mdme Adelina Patti; Dorotea, Mdle Mantilla; Mengo, Signor Cotogni; Don Juan II., Signor Vidal; Don Alvar, Signor Scolaria; and Fabio, Signor Nicolini. Conductor—Signor BEVIGNANI. The Incidental Divertissement, arranged by M. Hansen, will be supported by Mdle Zuliani, Mdle Reuters, Mdle L. Reuters, and the Corps de Ballet. The scenery by Messrs Dayes and Caney. The costumes by M. Faigueret, Mdme Dubruell, M. Deligne, and assistants. The appointments by Mr Labhart. The machinery by Mr White. The *mise-en-scène* by Signor Tagliafico.

LAST WEEK BUT ONE OF THE SEASON.
Mdme Albani.—Début of Mdle Malvezzi.

MONDAY next, July 5, VERDI'S Opera, "RIGOLETTO." Gilda, Mdme Albani; Maddalena, Mdle Malvezzi (her first appearance on the stage in England); Rigoletto, Signor Graziari; Sparafucile, Signor Silvestri; Il Duca, Signor Gayarré.

TUESDAY next, July 6, Second Performance of JULES COHEN'S Opera, "ESTELLA." Mdme Adelina Patti, Signor Nicolini, Signor Cotogni, Signor Vidal.

By Special Desires.

THURSDAY next, July 8, WAGNER'S Opera, "LOHENGRIN" (last time this season). Mdme Albani, Mdle Pasqua, Signor Gayarré, Signor Cotogni.

FRIDAY next, July 9, ROSSINI'S Opera, "IL BARBIERE DI SIVIGLIA" (last time this season). Mdme Adelina Patti, Signor Nicolini.

SATURDAY, July 10, MEYERBEER'S Opera, "LES HUGUENOTS." Mdle Turilla, Mdme Semblich, Mdme Schuch, Signor Gayarré, M. Gailhard.

Doors open at Eight o'clock; Opera commences at Half-past.
The Box Office, under the portico of the Theatre, is open from Ten till Five.
Orchestra Stalls, 21 1s.; Side Boxes on the first tier, 23 3s.; Upper Boxes, 22 12s. 6d.; Pit Tickets, 7s.; Amphitheatre Stalls, 10s. 6d. and 5s.; Amphitheatre, 2s. 6d.

HERR OTTO LEU (Violoncellist) has the honour to announce that his **FIRST CONCERT** will take place at the ART AND LITERATURE DILETTANTE CIRCLE, 7, Argyll Street, Regent Street, on THURSDAY, July 8, at Eight o'clock, on which occasion he will be assisted by the following eminent Artists:—Mdle Delest (from the Opera Lyrique, Paris), Miss Marian McKenzie, Miss Maclean; Mr Robert George, and Signor Monari Bocca. Piano—Mdme Jenny Viard-Louis. Harp—Mr Chas. Oberthur. Violin—Herr Emil Mahr. Violoncello—Herr Otto Leu and Mr Steinhart. Conductors—Mr WILHELM GANZ and Herr LEHMEYER. The Programme will include several new works, as Trio, Op. 1, piano, violin, and violoncello (Oscar Franck); a new Quartetto, Serenade, for four violoncelli, by Franz Lachner; an Adagio, for harp and violoncello, by Oberthur; and "Danse des Sylphes," by Fumagalli. Numbered Stalls, 10s. 6d.; Stalls, 6s.; to be obtained of Messrs Stanley Lucas, Weber, & Co., 84, New Bond Street; and of Mr Lamborn Cock, 23, Holles Street, Oxford Street.

MR S. LEHMEYER has the honour to announce that his **GRAND EVENING CONCERT** will take place at the ART AND LITERATURE CIRCLE, 7, Argyll Street, Regent Street (by kind permission of the Musical Committee), on MONDAY next, July 5, at Eight o'clock, on which occasion he will be assisted by the following Artists:—Mdle Delest (from the Theatre Lyrique, Paris), Mdme Palmieri, Miss Annabel Gray, Miss Maclean, Mdme Emilie de Witt, Mdme Ernest, Signor Valcheri, Signor Gilberti, and Mr D'Arcy Ferris. Violin—Mr Louis D'Egville, Junr. Violoncello—Herr Otto Leu. Sir Julius Benedict has kindly consented to lead his Pianoforte Quartet on Chopin's "Posthumous Mazurka," in conjunction with Herr Henseler, Mr W. Lehmeier, and Mr W. Ganz. Tickets, 10s. 6d. each; to be had of Messrs Stanley Lucas, Weber, & Co., 84, New Bond Street; and of Herr LEHMEYER, 67, Wigmore Street, Cavendish Square.

MR BRINLEY RICHARDS'S MATINÉE (d'Invitation), LAST this Season, LANGHAM HALL, July 6. His Pupils will perform Selections from Bach, Mendelssohn, and Chopin. Mr Brinley Richards will play Prelude and Fugue (Bach); "La Fleurette" (Raff); and his new Allegretto, "Other Days" ("Autrefois").

MISS A. F. PATTERSON begs to announce her **GRAND EVENING CONCERT**, TUESDAY next, July 6th, at the ROYAL ACADEMY OF MUSIC, to commence at Half-past Eight o'clock. Mdmes Bollingbroke, Holtzmeier, McKenzie, C. Samueli, and Messrs Walter Bolton, C. Oberthur, F. Ralph; and H. Rose. Musical Director—Mr ARTHUR O'LEARY.

HER MAJESTY'S THEATRE, HAYMARKET.

Production of "Mefistofele."
Mdme Christine Nilsson.—Mdme Trebelli.

THIS EVENING (SATURDAY), July 3, will be performed, for the first time in England, "MEFISTOFELE." Music and Libretto by Arrigo Boito. Produced under the personal superintendence of the composer. The new scenery by Magnani. Part the First—Faust, Signor Campanini; Mefistofele, Signor Nanetti; Marta, Mdme Trebelli; and Margherita, Mdme Christine Nilsson. Part the Second—Faust, Signor Campanini; Mefistofele, Sig. Nanetti; Pantasia, Mdme Trebelli; and Helen (of Troy), Mdme Christine Nilsson. Conductor—Signor ARDITI. Notice—On this occasion the opera will commence at Eight.

Next Week.

Second Appearance of Mdme Etelka Gerster.

MONDAY next, July 5 (for the first time this season), "LUCIA DI LAMMERMOOR." Edgardo, Mr Maas (his first appearance in that character); Enrico, Signor Galassi; Raimondo, Herr Behrens; and Lucia, Mdme Etelka Gerster.

Mdme Christine Nilsson.

TUESDAY next, July 6, second night of "MEFISTOFELE."

Mdme Etelka Gerster.

THURSDAY next, July 8, "LINDA DI CHAMOUNI." Linda by Mdme Etelka Gerster (her third appearance this season).

Doors open at Eight. The Opera will commence at 8.30.
Stalls, 21s.; Dress Circle, (first two rows), 16s.; other Rows, 10s. 6d.; Amphitheatre Stalls (first two rows), 10s. 6d.; other Rows, 7s. 6d.; Gallery Stalls, 4s.; Gallery, 2s.

MR JOHN THOMAS (Harpist to Her Majesty the Queen) begs to announce that his **GRAND HARP CONCERT** will take place at ST JAMES'S HALL, THURSDAY Morning next, July 8th, at Three o'clock. Harp Solos, Songs, with Harp Accompaniment, Duets for two Harps, and several compositions for a HAND OF HARPS. Vocalists—Mdle Rosina Liddor, Mdme Edith Wynne, Mdme Enriquez, Mr W. H. Cummings, Mr Lewis Thomas, and Mr Santley. Harp—Mdle Rosalinda Sacconi, Mr T. H. Wright, and Mr John Thomas. Violin—Mr H. Weist Hill. Harmonium—M. Louis Engel. Band of Harps—Mrs Wright, Mrs Frost, Mdle Sacconi, Misses V. Trust, Marian Beard, Edith Brand, Adelaide Arnold, Chaplin, Lavington, Leach, Master Thomas Barker, and Mr T. H. Wright. Conductor—Mr JOHN THOMAS. Sofa Stalls, 21s.; Reserved Seats, 10s. 6d.; Balcony, 5s.; Admission, 2s. 6d.; to be had of Stanley Lucas, Weber, & Co., 84, New Bond Street; the principal Musicellers and Librarians; at Austin's Ticket Office, St James's Hall; and of Mr JOHN THOMAS, 63, Welbeck Street, W.

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"ALICE, WHERE ART THOU?"

MR VERNON RIGBY will sing ASCHER's popular Romance, "ALICE, WHERE ART THOU?" at Birmingham, on Monday, July 12.

"ALICE, WHERE ART THOU?"

MR WALTER JOY will sing at the Concert of the Kensington Amateur Orchestral and Choral Society, Royal Academy of Music Concert-room, the popular Song, "ALICE, WHERE ART THOU?" July 7.

"I NAVIGANTI"

MISS JESSIE ROYD, Mr VITTON, and Mr FRANK WARD will sing RANDEGGER's popular Trio, "I NAVIGANTI" ("THE MARINERS"), at Mdme Tatford's Concert at Steinway Hall, on Monday, July 12th.

"WHY DID I LOVE HER?"

MR JOHN CROSS will sing, accompanied by the Composer, HENRY PONTET's new Song, "WHY DID I LOVE HER?" (expressly composed for Mr Cross), at Miss Ellen Walby's Concert, July 8th; and at Mdme Tatford's Concert, July 12th.

"THE LADY OF THE LEA."

MDME TATFORD will sing **HENRY SMART's** popular Song, "THE LADY OF THE LEA," at her Concert, Steinway Hall, July 12th.

"KILLARNEY."

MDME ALICE BARTH will sing **BALFE's** popular Song, "KILLARNEY," July 6, at Freemason's Hall; and at Blackpool, July 17 and 20.

"MY LADY SLEEPS."

MR WELBYE WALLACE will sing **IGNACE GIBSON's** admired Song, "MY LADY SLEEPS," at his Concert, Albert Hall, July 7th.

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JUST PUBLISHED. "ON THE GOLDEN SANDS."
 Words by **MARY MARK LEMON.** Music by **ISIDORE DE LARA.** Price 4s.

"On the golden sands, on the golden sands,
 When the sun set over the sea,
 And revealed the shore of the far off lands,
 I wandered there with thee.
 We heard the flow of the ceaseless waves,
 And watched their foam-touched crest,
 And our hearts were full of mystery,
 And sweet, unfathomed rest."

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THE HANDEL FESTIVAL.

June 26.

It is remarkable that Handel, who was a shrewd appraiser of public taste, and not a bad man of business, made an extraordinary mistake in the composition of an oratorio for a proposed series of concerts in 1739. No one knew better than he how much the winning of success with works of the kind depended upon attractive airs for popular singers; and no composer, as his sacred dramas testify, was more ready to write such things as would tickle the public ear. Yet in October, 1738, he set about an oratorio which was nearly all chorus, and double chorus to boot, and much of it very difficult double chorus into the bargain. We can imagine Beethoven doing a thing of this kind. It was in his nature to show contempt for public opinion rather than to court it, and to say, when reproached with writing music that the world could not understand, "So much the worse for the world." But Handel, the seller as well as the maker of musical goods, was a very different person, and the only explanation is, that in view of the great story of the deliverance from Egypt, he fell completely under the influence of creative genius instead of a tradesman's prudence. There was no need for haste when he set about the *Exodus*, as *Israel in Egypt* was first called. His concerts did not begin till January, and a good three months of time lay before him. Yet the master appears to have written in a sort of divine fury. He could not even stop to compose new music for the selected texts, but laid hands upon two of his own harpsichord fugues, and thrust them bodily into the oratorio, where they now figure as "They loathed to drink" and "He smote all the first born." Nor was this all. He seized in like manner upon a *Magnificat*, which some say was a work written by him at Rome, while others contend for the authorship of a Signor Erba. Handel or Erba did not matter much. Huge pieces were torn out of it and used in the second part of *Israel*, a serenata by Stradella, and an organ-piece by Kerl being appropriated with no less sublime indifference to the eighth commandment. In seventeen days the whole work was finished. "Very likely," it may be remarked, "and no wonder. An oratorio is easily put together in that fashion." Nevertheless, how many composers of the present time, prolific as they may be, could turn out within seventeen days half-a-dozen of the choruses which, in *Israel*, are Handel's own? But, waiving this point, it would seem as though the hasty master did not give a thought to what he was about, and in the result he found himself burdened with a work as much above the taste and comprehension of his public as Mont Blanc is above a molehill. Once it was performed in its integrity. The next time and the next with cuts and substituted Italian ballads. Even these sopas to Cerberus failed of their aim, so that the announced fourth performance did not come off, *Saul* being substituted, with a violin concerto by "the famous Signor Piantanidi." A hundred and forty years have passed since then, and yesterday the rejected of 1739, which no one would listen to, save with plentiful interlarding of inferior stuff, was performed by four thousand executants and applauded by five times the number of hearers. If the spirits of the great dead be permitted to know what is going on in the world they have left, Handel must have rejoiced yesterday. After all, he did not make a mistake in the autumn of 1738. Then he might have lamented an error; now, with his larger view, he sees his genius justified of its promptings, and knows that the forethought which governs the world was, through him, laying up store for a later and a nobler age.

We have not yet arrived at the golden time when every man sees the true value of an artistic production writ large upon it. Nor, as regards *Israel in Egypt*, can we reasonably complain. Only thirty-one years have passed since the Sacred Harmonic Society ventured to perform the oratorio without interpolations to "make it go down," and from this state of things to the experience of yesterday is an advance that should satisfy all but an unthinking people. We must remember that the attraction of solos, ordinarily so strong, is weak in *Israel*. The oratorio stands or falls by public appreciation of its choruses, and we have a right, in view of an audience 20,000 strong, to derive from this a considerable amount of satisfaction. It may be objected that people crowd to *Israel* at the Crystal Palace for the noise of the great orchestra. Noise, we know, is a power in concert-rooms, but here we are conscious of no more of it than the music in such a place can bear. The sound of the Handel orchestra engaged upon these mighty choruses is really not noise, as the term, when used by way of reproach, is understood. In point of fact, *Israel* can nowhere else, and under no other conditions, be heard so well. Its music is the exultant cry of a nation, and, as Handel once heard an admirer say of his works generally, it demands an army for executants. We really need not, any of us, try to find in "sensationalism" a key to the favour with which this oratorio is now received. To suppose that such a work cannot go to the heart of an audience—cannot excite the imagination and awaken sympathy—is to libel

both Handel and his hearers. The performance yesterday, though not free from weak points, was as impressive an achievement as any recorded in the annals of art. It brought home to every person present the amazing grandeur of the whole conception, and, we venture to say, silenced two classes of cavilers. From one of these we hear querulous complaints that Handel stole this and stole that. With all reverence for the Decalogue it may be asked, What if he did? We applaud the result without being open to indictment as accessories after the fact. The sun, astronomers tell us, is continually engaged in absorbing other bodies, regardless of their right to an independent existence, but we are not going to shut out the radiance. This unscrupulous habit helps him to give. Besides, if Handel was a thief, he made such use of his plunder that even Rhadamanthus might direct an acquittal and enjoin him to go and steal again. Our second class of caviler urges that *Israel* is performed too often at the Handel Festival. With him few agreed yesterday, and those few must have been the persons of limited perception who see only the outside of a great work, and naturally desire a change long before others have ceased to wonder at its exhaustless novelty.

The temptation to enlarge upon the choruses and their performance yesterday is great, but general expressions will suffice upon so familiar a theme. The plague pictures were once more spread out in all their lurid grandeur, and "He gave them hailstones" was again encored by acclamation. But as even more impressive from a musical point of view may be mentioned "He sent a thick darkness," sung with extraordinary precision, and "He led them through the deep," the difficult and intricate passages in which were given with all the clearness that, under such trying conditions, could have been expected. In the second part, the greatest effect was made in "The horse and his rider," for which an encore was demanded; "The depths have covered them," with its truly Handelian setting of the words, "They sank unto the bottom as a stone;" "The blast of Thy nostrils," with its stupendous expression of immobility on the words, "The depths were congealed in the heart of the sea;" and last, though perhaps first in sublimity, "The people shall hear and be afraid." In this chorus all the master's genius shines forth. It is marvellous, awe-inspiring, overwhelming, a true thunderbolt, as Beethoven would have said, from the Jove of music. Happily it was well sung yesterday—never better, perhaps; and the result was proportionately great, leaving the most accustomed mind bewildered with an indefinable consciousness of the presence of superhuman majesty. Thus did Handel and his thousands of exponents once more triumph. The solos, necessarily of inferior interest, were well sung, those for soprano by Mme Sherrington and Miss Anna Williams, for contralto by Mme Patey, for tenor by Mr Lloyd, for bass by Mr Bridson and Mr King. The principal successes can be imagined. They fell to Mme Sherrington in "Thou didst blow," to Mme Patey in "He shall bring them in," to Mr Lloyd in "The enemy said" (enthusiastically encored), and to the two basses in "The Lord is a man of war." So, complete in all respects, the performance of *Israel* brought the proceedings to a worthy end. Looking back upon the entire Festival, a reflection occurs. Gluck slept with a portrait of Handel above his head, as though he would be in closest communion with the master; Mozart never wearied of paying him heart-homage, and the study of his great works soothed Beethoven's last hours. It is the glory of England that in life and death she, of all nations, cherished, and still doth cherish, the genius whom these his illustrious successors worshipped.

At the close of the performance the usual demonstrations were heartily indulged in, Sir Michael being cheered again and again. Right well he deserved the tribute, for the Handel Festival is, in a special sense, his creation. The time never comes, we are told, without the man. Sir Michael Costa is, in this instance, the man above all others—possibly the only man. To his quiet but unflinching power, to the confidence he inspires, to the tact which is never at fault, and the quickness of resource which evades all chance of catastrophe, we owe the Handel Festival as it is. And we do well to acknowledge the debt.

The Crystal Palace authorities report that the total number of visitors during the Handel Festival has been 79,643. In 1877 the total was 74,124; and in 1874, 78,839.—D. T.

COPENHAGEN.—This year, as in 1875 and 1876, the Musical Association have given two performances of J. S. Bach's *Matthäus-Passion*. Gade conducted the "chorale" chorus. The two other choruses were directed by Professor Paulli and M. Helsted.

LEIPZIG.—Mme Friedrich-Materna and Herr Jäger have appeared at the Stadttheater in the *Nibelungen* operas.

ROYAL ITALIAN OPERA.

The production of Hérold's *Pré aux Clercs* on Saturday is one of the pleasant incidents of a not over-eventful season. The work itself is in the best style of a composer who, if taken for what he absolutely was, and not compared, as has been sometimes the fashion, with Auber, his superior under all conditions, must be invariably acceptable to lovers of French operatic music undisguised—in other terms, natural, and free from that modern German influence with which it has happily nothing essentially in common. Brought out at the Opéra-Comique as far back as the winter of 1832, only two years later than Auber's *Fra Diavolo*, the melodies, like those of its immediate precursor, *Zampa*, sound as fresh and spontaneous as though they had been born of yesterday. Further than this we need not look. Hérold was not, and could never have become, a great musician. *Le Pré aux Clercs*, the very successful production of which he only survived one month (dying in January, 1833), is quite as convincing a proof of this as *Zampa*—for mystical reasons best known to themselves, preferred by our rarely undiverting modern Teutons to its immediate successor. At Covent Garden we have the Italian version, with recitatives in place of the original dialogue, recitatives—unlike those which, some seasons past, enveloped the *Diamans de la Couronne* in a mist—at least discreet and undemonstrative. The story of *Le Pré aux Clercs* (by Planard) has been told over and over again, since an English version, some five and forty years gone by, was produced by the late Alfred Bunn, under the title of *The Challenge*. It is to the "Opéra-Comique" what the *Huguenots* is to the "Grand Opera." Marguerite de Valois, wife of Henry de Navarre, figures as *dea ex machina* in one as in the other; her protégée, Isabelle, is, in her way, a sort of Valentine, and De Mergy, a (very) pale Raoul de Nangis. Here all resemblance between the two works ceases. The cast of the *dramatis personæ* at Mr Gye's theatre is for the most part highly effective, and the opera is well placed upon the stage. The character of Isabelle is one precisely suited to Mdme Albani, who imparts to it all the required sentiment and executes the music with the taste and facility of an artist to whom nothing comes amiss. As an example of singing and expression little short of perfect, the soliloquy at the commencement of the second act ("Jours de mon enfance," as familiarly known) may be singled out. Here the opening movement was given with as much genuine expression as the "cabaletta" (if the term may apply to an opéra comique *bravura*) with admirably sustained fluency to the very end. The violin *obbligato*, played by Mr Carrodus, leader of the orchestra, added no little to the effect. Other parts were more or less efficiently supported, by Mdle Pasqua as Marguerite, Mdle Valleria as the lively Ninetta (Nicette), Signor Cotogni as the intriguing Cantarelli, and M. Gailhard as Giro, the host of the "Pré aux Clercs." The performance generally was effective, though the interpolated ballet, while prettily conceived, is much too long, and the music by no means worthy to be associated with that of Hérold, who wrote a ballet himself, entitled *La Sonnambule*, which many amateurs still remember with infinite satisfaction. It is worth while suggesting to Signor Vianesi, by the way, that the orchestra does not count for everything in an operatic representation. The singers on the stage might reasonably insist, now and then, that what they have to say is intended to be heard, as most probably involving "some necessary question of the play." For to-night we are promised Mr Gye's second novelty, in the shape of *Estella*, an Italian version of M. Jules Cohen's comic opera *Les Biuets*, with Mdme Adelina Patti and Signor Nicolini in the leading characters.

HER MAJESTY'S THEATRE.

There is nothing new to report about this theatre. Miss Minnie Hank made her last appearance on Tuesday, the opera selected for the occasion being *Carmen*, the fame of which in this country is chiefly due to her unrivalled impersonation of the leading character. About the *rentrée* of Mdme Etelka Gerster as Amina in the *Sonnambula*—the part in which she first appealed to the suffrages of a London public—we must defer speaking till next week. For to-night we are promised the long-expected opera *Mefistofele*, which has gained for its composer a world-wide renown that still waits confirmation in "unmusical England." Sig. Poito may be congratulated that in Mdle Christine Nilsson

he will find a German Margaret and a Trojan Helen fit to meet his highest aspirations.—*Graphic*.

*. The adage, "Better late than never," was not unremembered on Thursday night when Mdme Gerster made her first appearance this season as Amina, in *La Sonnambula*. Another example of proverbial philosophy declares that to be out of sight is to be out of mind, but if—the supposition strikes us as a little wild—recollections of Mdme Gerster had begun to fade by reason of her prolonged absence, she took the earliest opportunity of asserting herself in the most complete and convincing manner. Rest seems to have agreed with the Hungarian songstress. It has strengthened her voice, and made it if anything purer, as well as augmented her physical powers in other respects. The result was a complete success last night, every part of the house joining in applause and recalls, which we must accept as genuine, since to doubt them would imply the inability of our opera-going public to discern the merit even of a thing exceptionally good. Once more, but this time in a special sense, Mdme Gerster proved that she has few equals in the execution of music like that written for Amina. The ease of her delivery at the extreme range of a voice that goes "high and ever higher," like Shelley's skylark, and the daringly fantastic ornamentation in which she indulges with perfect impunity, were observed last night with increased surprise. The lady's acting, too, was marked by features of unusual merit. It may be said, indeed, to have exhausted the dramatic possibilities of a part that offers but few to the most searching gaze. Yet nothing was overdone. In each scene Mdme Gerster showed herself quite unaffected, yet absorbed, and when this is the case the result cannot be far wrong. Details of her performance are unnecessary. Enough that the admiration of the audience was but imperfectly expressed by conventional means. Signor Campanini, as Elvino, supported the *prima donna* in an admirable manner, and Signor Del Puente was again a satisfactory Count.—D. T.

BRUSSELS.

(Correspondence.)

The extraordinary season at the Théâtre de la Monnaie, in honour of the fiftieth anniversary of Belgian independence, was to commence on the 1st inst. Most of the works performed are to be by native composers. First on the list stands *Richard Cœur de Lion*, by Grétry. This will be followed by Grisar's *Gilles Ravisœur* and Gevaert's *Quentin Durward*. Then will come, as at present arranged, Radoux's *Bernais* and Limnander's *Monténégrins*, with two or three "levers de rideau." *Les Monténégrins* was a great success at the Théâtre National, started in Paris years ago by Adolphe Adam. (No—it wasn't.—DR BUDGE.) The company will be much the same as last season. Mad. Fursch-Madier, indisposed, will be temporarily replaced by Mdle Baux, of the Grand Opéra, Paris. There is a talk of Mdle Bilbaut-Vauchelet's appearing in the winter season as Arlette in *Jean de Nivelle*.—The King has accepted the dedication of Pierre Benoit's "Festival Cantata"—or "Marche Triomphale," which will be published at the expense of the Government.

ST GEORGE'S HALL, LIVERPOOL.
Programmes of Organ Recitals by Mr W. T. Best.

THURSDAY EVENING, JULY 1st:—

Overture— <i>Athalie</i>	Mendelssohn.
Andante from the Symphony in C minor	Beethoven.
Allegretto and Finale (Three organ Pieces, Op. 22)	Niels W. Gade.
Introduction and Fugue (The Trumpet Fugue)	W. T. Best.
Musette from the Sixth Grand Concerto	Handel.
March (No. 2 of Six Organ Pieces)	E. Silas.

SATURDAY AFTERNOON, JULY 3rd:—

March—"Fête de Jupiter" (<i>Polyeucte</i>)	C. Gounod.
Allegretto in A major (Trois Canons, No. 2)	Th. Salomé.
Prelude and Fugue in A minor	Bach.
Adagio and Finale from the Quartet in C major (Op. 4)	Spohr.
Air with Variations in G minor	J. L. Hutton.
Overture— <i>Guillaume Tell</i>	Rossini.

[And Dussek? And the Serenade from Sterndale Bennett's Sonata dedicated to Mendelssohn? And the *Adagio* from Woelff's C minor?—DR BUDGE.]

SIR JULIUS BENEDICT'S CONCERT.—A full and detailed account of this varied and interesting entertainment will appear in our next number.

SCRAPS FROM PARIS.

(From our own Correspondent.)

After an absence of two years, *Guillaume Tell* has been restored to the boards of the Grand Opera, with three new representatives of three of the characters, Arnold, Guillaume Tell, and Jemmy. M. Mierzwinski, an artist of Polish extraction, who appeared some years ago under M. Halanzier's management, and next sang at the Grand Théâtre, Marseilles, impersonated the first named of the three characters. To say he was a model Arnold would be to assert the reverse of what is true, though the audience applauded him pretty liberally, especially at the beginning. After the air, "Asile héréditaire," however, in the fourth act, there were ominous and unmistakable sounds of disapproval. The general opinion is, that, before he takes a leading position as tenor at the Grand Opera, supposing him ever to do so, M. Mierzwinski will have to improve much, both as a singer and an actor. M. Melchissédéc, as the Swiss patriot, was more fortunate and came off triumphantly. Though somewhat wanting in the lower register, he possesses certain brilliant high notes and turns them to due advantage. He must be on his guard, however, against forcing his voice, as at present he is extremely fond of doing, and avoid exaggeration in his acting. In both these respects, he is much better than he was a year or so ago, and there is good reason for believing that he will improve still more. Mlle Edith Ploux, from the Opéra-Comique, where she was engaged a year, was the Jemmy on the occasion. Her personal appearance is highly in her favour. Her vocal powers seemed scarcely able to fill so large a building, but perhaps the effect will be different when she has become accustomed to her new art-home. With the three exceptions mentioned, the cast was the same as before, including Mlle Daram, Mathilde; Boudouresque, Walter, and Bataille Jessier. The chorus and orchestra performed their allotted tasks just well enough to make every competent judge wish they had had two rehearsals, instead of one. It was a chance that there was even one. The gentlemen of the orchestra, who cannot be accused of undervaluing their own importance, considered that they were sufficiently well up in Rossini's score, and consequently marked their opinion of M. Vaucorbeil's audacity in sending them a "call" by playing in a scarcely audible manner. M. Vaucorbeil hereupon informed them that he had hoped he should be able to treat his enterprise as a matter of art and not as a mere mercantile speculation, and that if he could not realise that hope, thanks to the ill-will of those who ought to do all they could to aid him, he would immediately send in his resignation as manager, together with his reason for such a step. This little speech produced the desired effect, and the discontented "symphonists" gave in. The public performance must have convinced them how utterly they had been in the wrong. They themselves might know the music well enough to dispense with a general rehearsal, but how about Mlle Edith Ploux, MM. Mierzwinski and Melchissédéc, who had never sang it before at the Opera? Before saying farewell to the members of the orchestra, we may state that, at the revival of Rossini's great work, the floor on which they were located was pierced at intervals with longitudinal openings with the view of giving a greater resonance to the sound of the instruments. The experiment resulted unfortunately in failure. The effect of the stringed quintet was as dull and weak as ever.—Managerial plans have again been modified in reference to *Françoise de Rimini* and *Le Tribut de Zamora*. After yielding the priority of production to *Françoise de Rimini*, M. Gounod's work has resumed the first chronological position, and will be brought out in January or February. Unlike the author and the composer of *Françoise de Rimini*, M. Gounod and his librettist, M. Denney, are perfectly satisfied with the present members of M. Vaucorbeil's company and have settled the cast. The principal characters will be sustained by Mme Krauss, Mlle Daram, MM. Lassalle, Sellier, and Melchissédéc. The work will be given out at once, and by the time it is produced M. Ambroise Thomas may have succeeded in discovering a heroine and hero to his mind.—*Le Comte Ory* and *Nonah*, as the new ballet of MM. Coppée and Widor is now styled, are to be ready by October.—M. Vaucorbeil has engaged a new tenor in the person of M. Jourdain, lately a clerk in a public office. M. Jourdain, of whose voice report speaks highly, is to make his first bow in public as Raoul in *Les Huguenots*.—Mme Montalba continues to improve and justifies all the expectations formed of her.—Mme Krauss left for her holiday on the 1st inst. Mlle Daram has ceded hers, for a

"consideration," to M. Vaucorbeil, and will sing all the summer. M. Maurel who was to have gone away, like Mme Krauss, on the first of the present month, will not leave till August.

A one act trifle, *La Fée*, book by MM. Octave Feuillet and L. Gallet, music by M. Hémery, set all Paris asking "Who is M. Hémery?" Everyone was anxious to learn something about a gentleman who, previously unknown, had secured a member of the French Academy for one of his librettists, and was able to get a score played in a theatre at the doors of which so many composers of established reputation have so often knocked in vain. M. Hémery was, some fifteen years since, a pupil in the School of Sacred Music founded by Niedermeyer, and now under the direction of that musician's son-in-law, M. Gustave Lefebvre. In 1867, he competed for a prize offered by the City of Paris for a grand choral composition, and shared the second prize with M. Massenet, the first being awarded to M. Léo Delibes. Since then he has been appointed organist at Saint-Lô, where M. Octave Feuillet has a country house. As a matter of course, the composer and the man of letters became acquainted, and the acquaintance led to the composer's setting *La Fée*, one of the *Proverbes* to which its author owes no small portion of his fame. But, however charming as a specimen of polished style and modern *marivaudage*, *La Fée*, even when put in as dramatic a shape as possible by M. L. Gallet, is not well adapted for the stage. Here is the story. Completely used up, the Comte de Comminges, an aristocratic rake, is about to blow out what brains he possesses, when he receives a mysterious letter, making an appointment with him at an old château, situated in the heart of Brittany, and supposed to be haunted by fairies and other supernatural beings. The Comte keeps the appointment and meets a young lady who was to have been his wife, but whom he has rejected without ever having seen. The young lady is disguised as an old fairy, but, even with age against her, succeeds in captivating the Comte, to whom, after she has explained her little stratagem, she is eventually united. No musician could make much of a subject so poor in dramatic situations and so commonplace. M. Hémery is to be praised for three or four pretty melodies which met with all the applause they deserved. Mlle Thuillier was very delightful under the old Fairy's white locks, playing and singing with taste and intelligence. M. Nicot was quite at home as the Comte de Comminges; M. Morlet made the most of François, a pretended valet, brother of the pseudo fairy; and M. Barnolt extracted good fun from the fears of Yvonne.

M. G. Leroy is displaying as much activity as ever at the Château d'Eau, and the public appreciate his efforts. He has revived two comic operas by Adolphe Adam, *Le Bijou Perdu* and *La Poupée de Nuremberg*. In the former, Mlle Nau, who bears a name well known to old opera-goers, sustains the part of Toïnon.

The Municipal Council has been requested by a company of capitalists, amateurs, and music-publishers, to let them the Théâtre de la Gaité, the lease of which expires on the 15th August. The company propose to carry on the theatre without any subvention whatever. The first works represented would be Rubinstein's *Nero*, Massenet's *Hérodiade*, and Wagner's *Lohengrin*. Sig. Vianesi, of the Royal Italian Opera, Covent Garden, would be the artistic director. The Council have returned no answer as yet. Meanwhile, the *Liberté* states that another company have offered 1,600,000 francs for the building, with a view to its transformation into a bank, like the Ventadour, the loss of which is so much regretted. The *Voltaire* contained lately a more cheering statement: namely, that a new Italian Operahouse will shortly be erected on the Boulevard Haussmann.

BACH'S RESONATOR.—At the Royal Academy of Music on Tuesday night Signor Bach gave a very curious and interesting performance, illustrating the use of a voice resonator invented by himself. In an explanatory lecture he showed how, by fixing a couple of gold plates against the roof of the mouth, a great increase of sound, without any additional expenditure of breath, could be produced. He then sang several songs with and without the apparatus, and certainly produced an astonishing volume and rich body of tone. He maintained that the invention would materially assist public speakers and singers, and enable conductors to engage select choruses capable of producing with the resonator the effect of double their numbers. The invention has received the high commendation of Professors Tyndall and Tait, and we shall doubtless hear more of it.—*Echo*.

WAGNER ON "BEETHOVEN."

(Continued from page 402.)

Here, then, we have arrived at the philosophical origin of music—the inner consciousness profoundly moved expresses itself in sound, and upon this instinctive utterance an art has been based. We are next invited to consider in what manner the art has arisen. It sprang naturally from consciousness of the identity of our inner being with that of the outer world. That world as visible to the eye seems entirely different from us, and we look upon it unmoved until its relation to ourselves becomes obvious. Hence the plastic arts, in giving a mere semblance of things, leave the mind unexcited, in "that state of repose by which alone the pure perception of the object, conformable to its proper character, becomes possible." And this calming influence, says Wagner, has been transferred from the plastic arts to all arts; regarded as indispensable to æsthetic delight and as the basis of an idea of beauty. But our consciousness could not be satisfied with looking upon a semblance only. The cry is, "This is but a show! Where shall I grasp thee, Infinite Nature?" Music, we are told, answers the question, because through it the external world speaks directly to our inner consciousness, just as, inversely, our inner consciousness, by means of the *cry* communicates directly with the external world. "As the cry emitted, be it sound of sorrow or delight, is the most immediate utterance of our Will, we incontestably understand similar sounds that reach our ear, as utterances of similar emotions; and no illusion that the fundamental nature of the world external to us is not thoroughly identical with our own, as it appears in the glare of light, is possible here; whereby the gulf that seems to exist to the sight vanishes at once."

Having reached this point in his interesting demonstration, and established music as the direct medium between the two worlds of the inner man and external things, Wagner proceeds to show that the art of music must be subject to æsthetic laws quite different from those of any other art. Æstheticians cannot understand an art based upon a pathological element, and they recognize music as such only when clothed in the "somewhat frigid formality" peculiar to the plastic arts. But they might do better than this by simply watching an inspired musician's mode of production. The plastic artist first perceives an object, and then, in the creation of its semblance, elevates it to an *idea*. The musician perceives nothing external to himself. "His music is itself an Idea of the world, wherein the world immediately exhibits its essential nature" without the mediation of cognition. The plastic artist quiets an individual Will, while pure perception takes place; but in the musical artist the individual Will recognizes itself as *universal*, and as "above all barriers of individuality, for in the ear a portal is opened through which the world finds access to the Will, and the Will to the world." Upon this Wagner bases a remarkable and passionate utterance: "This prodigious overflowing of all barriers of phenomenality must necessarily evoke an incomparable ecstasy in the inspired musician, wherein the Will recognizes itself as the all-powerful and universal Will; it is not to be restrained silently before perception takes place; it proclaims itself aloud as a conscious Idea of the world. There is but one state which can surpass the musician's—the state of the Saint; and that especially because it is enduring and incapable of being clouded, whilst the ecstatic clairvoyance of a musician alternates with an ever-recurring state of individual consciousness, which must be thought all the more miserable as, in the inspired state, he was lifted higher above the barriers of individuality. And by reason of the sufferings with which he has to compensate for the ecstasy in which he is enabled so inexpressibly to rapture us all, the musician may appear worthier of reverence than other artists, indeed almost as possessing a claim to veneration."

But how is the musician to give an intelligible description of his inner preceptions? Wagner answers the question by reference to a most interesting hypothesis of his favourite philosopher, who surmises that a dream of deepest sleep is apprehended by the waking brain through being, just before waking, translated into a lighter allegorical dream, having enough reference to the actual world to be understood therein. Similarly, the musician to become intelligible in outward expression approaches the external world and avails himself of the idea of time—rhythmical motion. "Whilst the harmony of tones, which pertains neither to time nor space, remains the veriest element of music, the musician, now actually moulding and shaping, stretches his hand, as it were, towards the waking world of phenomena by the rhythmical succession of time in his productions." And by doing so he makes music perceptible, because, as our author beautifully says, "human gestures, which in the dance are rendered intelligible by expressive and regularly alternating movement, appear to serve music in a manner akin to that in which bodies serve light, which would not be visible unless it could break against them."

Wagner contends that this approach of music to the world of per-

ceptible phenomena involves a danger, since it invites the application of rules of criticism proper only to plastic art, and encourages the erroneous belief that music, like sculpture, for instance, has its object merely in the pleasure derived from a contemplation of beautiful forms. For a long time music was actually so regarded. "In point of fact, music has been continually developed in this latter direction only by a systematic disposition of the rhythmical structure of its sections, which has brought it into comparison with architecture on the one side, and, on the other, has given it an obvious symmetry that has exposed it to false judgment in accordance with the analogy to the plastic arts already mentioned." But the true function of music is not to gratify by symmetry, but to close our eyes to the outer world, and make us look inwards "as into the essential nature of all things." There was need, consequently, of a man powerful enough to use external forms so as to show their inner significance, and such a man was Beethoven. The work of this "true representative musician" was to establish music on its true basis, and properly reconcile its character as a revelation of the essential nature of things with the outward aspect which, for the sake of intelligibility, it is obliged to assume. There could be no nobler task, because "when the inner spirit of music is enfeebled for the sake of a regular order of rhythmical divisions akin to a row of columns, our attention will be rivetted by an outward regularity only, and we shall of necessity lower the standard of our requirements as to music itself, inasmuch as we refer it to that external regularity. Thus music descends from its state of sublime innocence . . . it no longer proclaims the essential nature of things, but becomes itself involved in the illusions pertaining to external phenomena. For with such music people want to see something, and that which is to be seen becomes the main concern, as the *opera* shows clearly enough, when the 'spectacle,' the 'ballet,' &c., constitute the attraction, and thus induce the degeneracy of the music employed to show them off."

Having shown the necessity for Beethoven, Wagner proceeds to discuss the development of his genius. But this part of the work demands a notice by itself; and, for the sake of this alone, so masterly, so appreciative, and in many respects so convincing, have we now endeavoured to give our readers an intelligible epitome of the philosophical introduction, apart from which the Beethoven argument cannot be well understood. It is, perhaps, too much to hope that we have condensed the reasoning of our author with the lucidity required by so abstract a theme, but if the chief lines have been made clear, the result, when we follow Wagner through the remaining pages of his book, will not be valueless. For the present there is only to add that, because we have not criticised the philosophy of music as here set forth, it does not follow that every part of it is unassailable. But Wagner's philosophy is not the point. We may allow our author his preliminaries, and take him up when real work begins.

To Father Egg.

Aish (my Thaddeus!) styled by the "Seventy," Arcturus, really meant the Pleiades, of whom he (Aish) was putative father. "Canst thou bring forth Mazzoroth in his season: or canst thou guide Arcturus with his sons?"—Arcturus was father of the seven, or rather 7,000 sons and daughters forming the constellation Ursa Major, Great Bear, Great Dog, or as the late Fothergill (in his translation of the *Domino Noir*) styled it, "Charles his Wain." Mazzoroth signified the signs of the Zodiac. *Laissez faire* Jupiter and Calisto!—Doubtless, the extinct god of the Romans wandered about Arcadia, just as Wagner's All-father Wotan wandered about the Scandinavian woods and wolds, and doubtless, moreover, for like purposes; but that in no wise does away with the fact that Arctophylax (Arcturus) was ungenial to mariners, especially when setting.

Nec tumultuosum sollicitat mare
Nec sævus Arcturi cadentis
Impetus aut orientis Hædi.

Even the Argonauts, if we may believe Theocritus (as if anyone now-a-days believed Theocritus), set forth on their expedition at the heliacal rising of the Pleiades, and the name of Semiramis (ask Fra Cabbini) is compounded of Samar (brown) and Hamamah (pigeon)—which shows convincingly that the wife of Ninus (under whose sway bitumen was evolved) may be regarded, (*pace* Whitewash Froude) as a docile biped without feathers.

Opbis.

A statue of Auber is about to be erected at Caen, his native place. Not a bit too soon, by the way.

ROYAL ACADEMY OF MUSIC.

We subjoin the programme of the fortnightly meeting of professors and students, on Saturday, June 26:—

Fugue, in B minor, Op. 35, No. 3, pianoforte (Mendelssohn)—Miss Morgan, pupil of Mr O'Leary; Song (MS.), "Is it Yes or No?" (G. F. Smith, student)—(accompanist, Mr G. F. Smith)—Miss Woolley, pupil of Dr Steggall and Mr F. R. Cox; Scherzo and Finale, from Sonata in B flat minor, Op. 35, pianoforte (Chopin)—Miss Ellam, pupil of Mr F. B. Jewson; Song, "The spring beneath the willow tree" (Tobias Matthey, student)—(accompanist, Mr Matthey)—Mr M. Dunn, pupil of Mr Prout and Mr Fiori; Study in F, No. 11, harp (John Thomas)—Master Thomas Barker, pupil of Mr John Thomas; Romance, in D minor (MS.), violin and pianoforte (Maud Willett, student)—Miss Kathleen Watts and Miss Maud Willett, pupils of Professor Macfarren, Mr Walter Macfarren, and Mr Sainton; Cavatina, "Se m'abbandoni," *Nitocr* (Mercadante)—(accompanist, Miss Dinah Shapley)—Miss Frances Coeni, pupil of Mr Fiori; Study, in C sharp minor, pianoforte (Stephen Heller), and *Atalanta*, pianoforte (Sir Julius Benedict)—Miss Ethel Munster, pupil of Sir Julius Benedict; Barcarolle, "Ma Macelle" (Arthur G. Thomas, student)—(accompanist, Mr W. G. Wood)—Miss Tully and Miss Kate Steel, pupils of Mr Prout and Mr Randegger; Sonata, in C minor, Op. 65, No. 2, organ (Mendelssohn)—Miss A. Robinson, pupil of Mr Rose; Recitation, "Mary Queen of Scots" (H. G. Bell)—Miss Marian McKenzie (Westmorland scholar), pupil of Mr Walter Lacy; Scherzo, in A (MS.), pianoforte (Cecilia Launcelot, student)—Miss Cecilia Launcelot, pupil of Professor Macfarren and Mr F. B. Jewson; Aria, "Batti, Batti," *Don Giovanni* (Mozart)—(accompanist, Miss Dinah Shapley)—Miss Margaret Leith, pupil of Mr Garcia; Allegro non tanto, from Sonata in B flat (MS.), pianoforte and violin (William Sewell, Novello scholar)—Mr W. Sewell and Mr Smythies, pupils of Professor Macfarren, Mr F. Westlake, and Mr Sainton; Song, "Unbeloved" (John Stainer, Mus. D.)—(accompanist, Mr C. T. Corke)—Mr Robert George, pupil of Mr F. R. Cox; Fugue, in A minor, and Sketch, in A major (MS.), pianoforte (Alice Hart, student)—Miss Alice Hart, pupil of Dr Steggall and Mr F. B. Jewson; Etude, in B flat minor, Op. 104, No. 1, pianoforte (Mendelssohn)—Mr T. Day, pupil of Mr Walter Fitton; Song, "It was a dream" (Edward Lassen)—(accompanist, Miss Blanche Cornish)—Miss Griffiths, pupil of Mr Goldberg; Two Sketches, in B flat and G minor, pianoforte (Mendelssohn)—Miss May Bell, pupil of Mr Morton.

BERLIN.

(Correspondence.)

The Royal Operahouse closed on the 22nd June, for two months, with *Robert le Diable*. The following statistical items are furnished by Ferdinand Gumbert, the critic of the *Neue Berliner Musikzeitung*:—

From the 15th August, 1879, to the 22nd June, 1880, there were 236 operatic performances of 30 works by 28 composers. The novelties were *Die Königin von Saba*, by Goldmark; *Der Rattenfänger von Hameln*, by Nessler; and *Carmen*, by Bizet. *Die Königin von Saba* scored 16 performances; *Lohengrin*, *Tannhäuser*, and *Carmen*, 12 each; *Czar und Zimmermann*, 11; *Fidelio* and *Les Huguenots*, 9 each; *Die lustigen Weiber von Windsor*, *Der Freischütz*, and *Der Rattenfänger*, 8 each; *Don Juan* and *Le Lac des Fées*, 7 each; *La Muette de Portici*, *Le Prophète*, *L'Africaine*, and *Die Zauberflöte*, 6 each; *Der fliegende Holländer*, *Hans Heiling*, *Das goldene Kreuz*, *Il Trovatore*, *Le Nozze di Figaro*, *La Fille du Régiment*, and *Robert le Diable*, 5 each; *Rienzi*, *Die Maccabæer*, *La Traviata*, *Le Domino Noir*, and *Fra Diavolo*, 4 each; *Das Feldlager in Schlesien*, *Genoveva*, and *Die Meistersinger*, 3 each; *Aida*, *Lucia*, *Hamlet*, *Faust*, *Feromora*, *Armin*, *Romeo et Juliette*, *Oberon*, *Olympia*, and *Martha*, 2 each; *Templer und Jüdin*, *Euryanthe*, *Iphigenia in Tauris*, *Jessonda*, *La Juive*, *Armida*, *La Dame Blanche*, *Joseph en Egypte*, and *Il Barbiere*, 1 each. Richard Wagner claimed 36 performances with 5 works; Meyerbeer, 29 with 5; Anber, 21 with 4; Mozart, 17 with 3; Goldmark, 16 with 1; Bizet, 12 with 1; Lortzing, 11 with 1; Weber and Verdi, each 11 with 3; Beethoven, 9 with 1; Nessler and Nicolai, each 8 with 1; Donizetti, 7 with 2; Marschner and Rubinstein, each 6 with 2; Brüll, 5 with 1; Gounod, 4 with 2; Schumann, 3 with 1; Gluck, 2 with 2; Spontini, Hofmann, Flotow, Halévy, and Thomas, each 2 with 1; Spohr, Méhul, Rossini, and Boieldieu, each 1 with 1.

Herr Kahl, hitherto chorusmaster at the Royal Operahouse, has been appointed conductor. The appointment has been received with general satisfaction. There are two conductors at the Royal Operahouse. The other is Herr Radecke.

Irrecoverable Moneys.

(The Latest Legal Pleasantry.)

Creep out again	With craft purloin
Matilda Jane,	The little coin,
Creep cautiously; employ the ear	Or rudely rend it from thy hand;
And eye with care	Or should there spring—
Above the stair,	(Unheard-of thing)—
And see if any soul is near.	Within thy breast a fell design
You'll swear, you will,	To madly fly
That all is still?	'Mid hue and cry,
That no policeman's on the beat?	And make the shining bauble thine;
Nor mortal man	I ne'er should view
Is nearer than	My coin anew;
A mile at least along the street?	For law in all its might is set
One look around—	Against the swain
Now, make no sound;	Who would regain
Come in, nor breathe, nor creak the	The coins resulting from a bet?
floor;	The laws enjoin
Now quickly wheel,	That any coin
And shut, and seal,	Observed within a standard mile
And bolt, and bar, and nail the door.	Of any place
I'll now explain,	Where horses race
Matilda Jane,	Shall lose its title, grade, and style;
The end intended to be gained	Its value will
By plans which might	Be henceforth nil;
At casual sight	Its legal tenderness shall cease;
Appear grotesque or overstrained:—	Its blighting ban
To prove my sense	Shall reach the man
Of your immense	Who holds that lawless little piece!
Trustworthiness of eye and hand,	It thus shall smart,
You are about	A thing apart,
To carry out	A blighted coin, a thing of shame;
A mission likely to demana	It shall reflect
The most ingrained,	On self-respect
Sublime, sustained	To harbour or conceal the same,
Integrity of thought and act,	Its sentence blights
Combined, of course,	Its civil rights;
With vast resource	It stands, a thing for small or great
And keen administrative tact:	By fraud or force,
Go forth and reach—	Without remorse,
Reserved of speech,	To seize upon and confiscate!
And clad in thickest hood and veil—	Until ye pay
The "Rising Sun";	This coin away
Return with one	Commune with none, nor idly chat;—
Reputed pint of Bass's ale.	The change obtained,
But shall this part	Be unrestrained;
Perturb the heart	An action will recover that.
Or cause the high resolve to sink?—	Yet, prithee stay;
In little wise	The landlord may
The danger lies	Be more or less a betting man,
In actual fetching of the drink:	When, mind you, all
The terrors live	His coin would fall
In this I give,	Beneath the confiscating ban.
This shilling to defray the debt,	And—if you light—
For—draw near	(You haply might)—
And lend your ear—	On any handy cash, purloin
I gained the shilling in a bet.	And bring along—
Should any wight,	The odds are strong
In greed or spite,	It's wicked confiscated coin.—Fun.
By stratagem ignobly plann'd,	

M. JULES COHEN, composer of *Les Bluets* (*Estella*), has arrived in London.

SIG. BOITO has been for some days in London, superintending the rehearsal of his opera, *Mefistofele*.

MYNHEER VERHULST, the famous Dutch composer, of whom Schumann speaks in terms so complimentary, was present at the performance of *Israel in Egypt* on the last day of the Handel Festival, with his daughter, a pianist of note in her own country; so were Herr Gernsheim, a Berlin composer of distinction, for our acquaintance with whom we are indebted to the interesting Pianoforte Recitals of Mr Charles Hallé; M. Reyer, composer of *La Statue*, successor to M. D'Ortigue (who succeeded the late Berlioz) as musical critic of the *Journal des Débats*; and other foreign artists of more or less eminence.

MADAME MONTIGNY - RÉMAURY

Begs to announce her ARRIVAL in London.
All communications to be addressed to her, care of Messrs ERARD,
GREAT MARLBOROUGH STREET, REGENT STREET.

TO CORRESPONDENTS.

QUILIBET.—Not by no means.

*There was an old verse-maker, "Quilibet,"
Who adventured one day on a silly bet,
He'd wipe out "D. C. L."
But, sad 'tis to tell,
He wiped out himself; this old "Quilibet."*

No—not by no means. Does "Quilibet" take us for the effigy of Blaise, that "Nigromancer," to whom Merlin was indebted for the secret through the disclosure of which to the "Lady of the Lake" he found himself, in the up (or, rather, down)-shot, not "at the top," but at the bottom of a tree? Ask Joseph Knight.

To ADVERTISERS.—The Office of the MUSICAL WORLD is at Messrs DUNCAN DAVISON & Co.'s, 244, Regent Street, corner of Little Argyll Street (First Floor). Advertisements not later than Thursday. Payment on delivery.

The Musical World.

LONDON, SATURDAY, JULY 3, 1880.

AD ADELINA PATTI.

È ver !—in qual ti piace assumer parte
Regina sempre ti corona l'Arte,
Ed or che rendi la veziosa Estella
Col genio tuo divin la fai più bella !

J. P.

LETTER FROM MENDELSSOHN.

THE *Frankfurter Presse* recently printed the following previously unpublished letter addressed by Mendelssohn to Antoine Wallerstein, the well-known author of the *Albums*, who had written to solicit the post of *Concertmeister* at the Gewandhaus.

"I received your letter of the 21st September, but I regret, Sir, having to answer that for the moment there is no chance of my realizing the wish expressed by you. All the places in the orchestra are filled up, and though, in consequence of Herr Mathoei's illness, the post of first violin at the Theatre and Concerts is temporarily vacant, I must inform you that the nature of his illness is not such as to occasion any apprehension that Herr Mathoei will not soon again take possession of his desk, the occupant of which we could not think of changing, save in the case of severe and absolutely incurable illness. Believe me that I experience equally with the Leipzig public (who recollect you with admiration) the most lively regret at not being able to see and hear you among us. I should have been extremely happy to make your interesting acquaintance, and hope I may soon have that satisfaction. Believe me to remain, &c.,

"F. MENDELSSOHN-BARTOLDY.

"Leipzig, 27th September, 1835."

MISS MINNIE HAUKE leaves on Tuesday next for a holiday in Switzerland. She returns in the autumn to take the leading part in *Mefistofele* at Her Majesty's Theatre.

MR HALLÉ gave the last of his instructive pianoforte recitals yesterday, at St James's Hall. These performances will be worth referring to if only because Mr Hallé has, in the course of them, introduced to his patrons several new works of more or less interest.

At the last Philharmonic Concert (Wednesday) a new overture, *Twelfth Night*, from the pen of Sir Julius Benedict, and a pianoforte concerto by Mr Arthur H. Jackson, a pupil at our Royal Academy of Music, admirably executed by Miss Agnes Zimmermann, were conspicuous features.

THE LYRICAL DRAMA.

By G. A. MACFARREN, Esq., M.A.,

Mus. Doc. Cantab., Prof. Mus. Cantab.

When the subject of this address was decided upon, I had an idea that I might bring before the attention of this meeting many unfamiliar facts in connection with a most important, possibly the most important, branch of musical composition; but in the interim there has appeared the beginning of an article in Mr Grove's Dictionary—which, although it is not yet signed, I guess from internal evidence to be the production of Mr Rockstro—which anticipates many of the novelties I might have advanced, and sets those forth in the most clear, in the most interesting, and (I can say nothing short of the highest terms of eulogy) the most satisfactory and instructive light. I can with the fullest confidence refer persons who are attracted to the subject to that article, which, in supplying many dates which are difficult to recollect in a *videt voce* enunciation, and many unfamiliar names, will be of very great service as an authority, and will, I am certain, repay anybody's attention and careful reading. If the article continue as it has begun, it will give to the world a concise, but a most valuable, history of the course of the lyrical drama.

As to the lyrical drama itself, we must first regard the familiar objection that, as mankind do not sing their sentiments, the dramatic representation in music is wholly artificial and apart from nature. Being artificial constitutes it a work of art, apart from nature, in so far as it is not a *fac-simile*, but true to nature in so far as it is the heightening of the realities of ordinary life, and heightening them with the bright colour of poetry. It is the province of art to heighten and to brighten, to embellish and to beautify the facts of nature. It is Bacon who has stated that there is no such means of enforcing a lesson as by presenting it in living action, and thus the drama in itself is a most powerful means of instruction. I think it is a happy omen for the coming time that the best authorities seem now to entertain this view of the drama. The institution of the Society for Dramatic Reform, the many speeches of distinguished men of letters and distinguished theologians at the meetings of the Social Science Congress on the great importance to the world at large of dramatic production and dramatic performance, show that the greatest minds of the time are taking the possibilities of the drama into earnest consideration.

If a work of art were to be limited to the realities of the world, a looking-glass might stand in place of a picture, a police report in place of a tragedy, and music would drop out of being entirely. But it is in a picture, as distinct from the reflection in a mirror, that one sees nature through the mind of an artist. It is in poetry that we can enter into the feelings of men through the representation of an artist's imagination; and music expresses those feelings more forcibly than words can utter them, more delicately, more intensely; and if the hearer have the perception which can rise to the fullest power of the work addressed to him, he may find in musical expression the grandest presentation of the feelings of man. The drama "holds the mirror up to nature." Music is that mirror, with such spectral phenomena as show nature in a beautiful aspect.

The lyric drama is the most ancient of all dramatic representation. It is attested that Æschylus composed the music for his own tragedies. That those tragedies were musical throughout there can be no doubt, the dialogue being, as we should now describe it, chanted or intoned upon some prescribed arrangement of musical notes, and the choruses which intersperse this dialogue being set to more formal music. This identity of musician and poet, constituting a two-fold "maker," was not continued in the case of subsequent Greek tragedians. It seems not to have been with Sophocles and Euripides as it was with Æschylus; and although it has been rarely that the musician and the literatist have been combined in the same person, there have been instances in after times where this has been the case; and it must be maintained that if the lyrical drama is to be at its best, it must be the result of concerted work between two persons, if two are concerned in it. No musician can do himself, or his work, or his art justice who shall take a stereotyped libretto without the power to extend, or contract, or alter, or diversify it, according to the exigencies of his own view of the subject; and thus it will be found that where the musician-composer has not been also the

text composer, in the best instances, his poet has played into his hands, and modified the situations of his drama and varied his text according to the musician's casual requirements.

The principle of the Greek drama was continued in Christian times in a very remarkable and signal instance; that was a religious rite to keep alive in memory the men and their deeds which were held sacred, and this, of which it is now to speak, appropriated the same means to the same end when persons and facts of another character claimed reverence. Gregory of Nazianzus, a town of Cappadocia, wrote a tragedy upon the Greek model, embodying the story of the Divine Passion, in which the chanted dialogue was interspersed with choruses; and we have at the present moment a genealogical descendant from this drama of the fourth century in the *Passion Play* represented every ten years at Ober-Ammergau, save that the musical element has dropped out of the play, and the dialogue of the present day is spoken instead of intoned. Subsequently to the tragedy by Gregory, in the miracle-plays and the mysteries, there was always incidental music, but not music connected with the action—music interspersed more or less to illustrate the situations or the sentiment of the text, but not to be necessarily or at all concerned in the presentation of the incidents.

We find, however, in the fifteenth century, a drama on the subject of *Orfeo*, by Poliziano, for which Enrico Isaaco, I believe of German birth, wrote music in Italy, but little or nothing as to the musical merits of this work has reached us. In the English drama, subsequently to this, music was introduced episodically, but with such seeming necessity for the satisfaction of the audience, that there are not a few instances where personages are brought on the scene for the sake of singing their song, and not for fulfilling any incident in the story or taking any part in the action; such as the appearance of the two pages in the fifth act of *As You Like It*. They enter to Touchstone and Audrey, and, at the invitation of these two, sing "It was a lover and his lass;" and having sung and having received the comment on their performance, they leave the stage, and then the action goes on as if it had not been broken by their presence. This is, I think, an evidence that the audience of the time wanted the embellishment of music in the course of a long dramatic performance. More directly connected with the action of the scene is the music of the Witches, introduced in *Macbeth*, and this music, with the doggerel text to which the greater part of it is set, was previously in the play of *The Witch*, by Middleton, and it had attained such general esteem that when *Macbeth* was to be produced it became almost a necessity, or Shakspeare must have felt it as an entire necessity, to surround his Witches with music, because this class of being was in the public mind thus associated, from the success of this preceding play; and no music could so well fulfil his idea as that which already existed, and the verses to which this music is set were transplanted entire into the great tragedy of our greatest poet.

Now comes into consideration the real foundation of the modern opera, and this has an intimate connection with that great movement for art, the Renaissance. Letters, paintings, sculpture, had received already the benefit of the revival of classic principles, and then it came to be considered that the same view might be applied to music. The tradition was extant—nay, we have written evidence—that music had been the most powerful means of impressing on the audiences of the Greek theatre the poetic power of the plays. The music of the period at which we have now arrived, namely, the end of the sixteenth century, was either the scholastic music now described as polyphonic, of which a very main interest lay in the imitative nature of the part-writing, or else the music of the people, which may be best described in our English idea of the ballad, that is, the recitation of a story to many and many repeats of one very concise melody.

Now from those two styles of music, declamation and expression of the poetry were necessarily excluded. In the fugal, or canonic, or imitative style, which prevailed as much in the madrigal compositions as in the music for the church, it would be impossible to express or to declaim words, since the many voices would be singing different words at the same moment. In the ballad, there could be small expression in a tune that was to be again and again repeated through a long and various story, which might comprise incidents of gaiety, of gravity, of regret, and of rejoicing; and the utmost that could either be in the ballad tune

or in the polyphonic composition of embodying character, would be a general resemblance to the nature of the subject, but by no means to the proper declamation of the words.

Then a society of gentlemen, men of letters, lovers of art, was formed in Florence. Count Vernio was at the head of this, Vincenzo Galileo, father of the astronomer, and a nobleman of the name of Corsi were among his associates. These formed the idea of restoring to music that declamatory character which it is supposed to have held in the Greek tragedy. They employed a poet, Ottavio Rinuccini, to construct some verses with a view to musical declamation, and they engaged, at first, two singers, Giulio Caccini and Jacopo Peri, who were, from the point of musical composition, little skilled, but were well adapted for the task proposed, from their habit of singing and from a singer's point of view regarding the exigencies of the words, and the capabilities of the voice for vocal expression.

You, sir (addressing the Chairman), and many other persons here, can very well estimate how important it is to one who undertakes the task of setting poetry to music to feel the singer's quality in approaching his subject, and from a singer's point of view he may be able to do a higher justice to his music and to his verse than anyone could who had not the habit of singing or the experience of listening to singers. It was in 1590 that the first productions of these singer-composers were privately performed, at the house of the gentleman I have named.

Then also came upon the scene Emilio del Cavalieri, a Roman by birth, who was an educated composer; and he brought to the task a theoretical knowledge of musical principles. Now it is to be considered that this term "lyrical drama" is not necessarily, or by any means, limited in its application to secular subjects; and whereas the performances of Peri and Caccini were in the first place monologues, Cavalieri wrote a continuous drama, interspersed with dancing and action, which was represented with scenery, and which was not on a Biblical story, but on a religious theme. *La Rappresentazione di Animo e di Corpo* was performed in the oratory of a church, and classes at the head of the dramatic oratorio, distinct from didactic oratorio,—this being exemplified in works at present familiar by the *Passion* of Bach and the *Messiah* of Handel, whereas specimens of the dramatic oratorio are many other works of Handel, which are always described by himself with the epithet "oratorio or sacred drama," such as *Samson*, *Judas Maccabæus*, and *Jephtha*. The composer last named had so keen a sense of the dramatic treatment of his subject, that he wrote always in his scores such stage directions as would be given for a theatrical performance of the works in a theatre, describing the entrances and exits of personages, and other actions bearing upon the conduct of the story. Many and many such instances are to be found throughout the MSS. of Handel, although they are, I believe, always omitted in the printed copies of the music. They are still, however, to be found in some of the separate librettos, and I think they clearly show how strong was his sense of the scene, although he wrote with the view of his pieces being sung without the adjuncts of theatrical effect.

(To be continued.)

SIGNOR VIANESI AT THE PIANO.

(To the Editor of the "Musical World.")

SIR,—I heard Signor Vianesi accompany several operatic airs, at Sir Julius Benedict's concert in St James's Hall, on Wednesday afternoon. Is it true, as I have seen stated, that Signor Vianesi was a favourite pupil of Hummel's?—Yours,

A CONSTANT (PIANIST AND) READER.

[Our columns are open to all admirers of Signor Vianesi's pianoforte playing. We ourselves are uninformed in the matter.—*W. B.*]

On Tuesday the 22nd ult. 200 members of the Handel Festival Choir visited Windsor, on the invitation of Mr T. Dyson, one of the lay clerks of St George's Chapel, and himself one of the Festival choir. After attending service at St George's Chapel, they visited the State apartments, the Albert Memorial Chapel, and other objects of interest in and around Windsor.

SARAH BERNHARDT.

The subjoined tribute to Sarah Bernhardt, from the pen of one who knows best how to appreciate her genius and almost unparalleled versatility, should have been published in our last issue. Better late than never.

"MDLLE SARAH BERNHARDT'S BENEFIT."

"The Gaiety was the scene yesterday of what may be called an abnormal growth of powerful acting, for Mdle Sarah Bernhardt accomplished a prodigious feat on the occasion of her benefit. To be suddenly transformed from the ordinary habits of everyday life and conventional passions of existence to such an agonising moment as when the heroine of the little drama called *Jean-Marie* finds her lover has returned from the seas to discover her wedded to another, and must elect between love and duty, passion and faith, heart and hearth; or to get away again from the romantic thrill of the Normandy peasant story, and to be plunged into all the death and agonies of Victor Hugo's *Hernani*, is surely sufficient for the nervous energy of one ordinary woman. To shudder in the arms of Jean-Marie as Therèse, and defy death as Doña Sol, surely might be considered a good day's labour for a hardly-worked actress. But Mdle Sarah Bernhardt did more, and appeared for the first time in this country as the blind old Posthumia, in the modern classic known as *Rome Vaincue*. The scene given from the play was the one where the faithless vestal, Opimia, is condemned to death by her obdurate Roman judges, and the sentence is sought to be revoked by her white-haired and sightless mother, who, after making the scene ring with her agonised entreaties, falls dead at the feet of the daughter who is to follow her to the grave. Very bold and startling is this remarkable performance, but the actress is unfairly judged who suddenly plunges into the hysterical emotion of one scene of a play. Viewed simply as power and nervous intensity combined, Sarah Bernhardt has seldom done better than in *Rome Vaincue* and in *Hernani*. Everything was against success, but she still succeeded, obtaining call after call and the most generous enthusiasm. But it would not be surprising if all who had witnessed these *tours de force*, had heard the shrill scream of the haggard, grey-haired Posthumia, and listened to that melting swan-song of the dying Doña Sol, still preferred the dramatic moment in the life of the once affianced wife of Jean-Marie, who swoons in the arms of her returned lover, and yields but for an instant to the fascination of his persuasion. And why? Simply because one is a sustained play, and the others are mere scraps—recollections and utterances of impulse. It is impossible to work up the boiling power requisite for Posthumia and Doña Sol, clever and striking as such scenes must be with Mdle Sarah Bernhardt leading them. But even this was not all, for the still indefatigable lady acted Frou-Frou in the evening apparently unexhausted. In order to please the public this year the thrice gifted actress has worked with almost superhuman energy, and her energy and unselfishness are not likely to be soon forgotten by any but those who are determined to misunderstand and misinterpret her.—C. S."

Whoever may be "determined to misunderstand and misinterpret" Sarah Bernhardt should be understood and interpreted by those to whom the divine eloquence of genius rarely appeals in vain. She will find hosts of such in New York, &c., as she has happily found hosts of such in London.

OCCASIONAL NOTES.

M. Jehine-Prume, the Belgian violinist, residing at Montreal, recently had his violin smashed in a carriage accident. M. Lavallée, a native instrument-maker, put together the *seventy-six* pieces so skillfully that the violin has lost nothing of its quality. This is assuredly a mechanical feat that deserves to be chronicled.

MDME FRAPOLLI, the excellent contralto, wife of Sig. Frapoli, the well-known operatic tenor, died at Milan, on Monday, the 28th ult., of a long and painful illness. By those who knew her best she will be most regretted.—*Graphic*.

CONCERTS.

CONCERT AT THE MANSION HOUSE.—A very interesting concert of vocal and instrumental music was given on Tuesday afternoon at the Mansion House under the auspices of the Lord and Lady Mayoress. The performers were exclusively pupils of the Institution Nationale des Jeunes Aveugles, who had come from Paris at the express solicitation of Mrs Richardson Gardner, by permission of the Ministre de l'Intérieur et des Cultes, in furtherance of an object of which that lady and her husband are known to be active and zealous promoters. The late Mr Henry Gardner bequeathed by will the sum of £300,000 for the benefit of the blind in England and Wales, and with the laudable desire of administering this splendid legacy in such a manner as fully to carry out the intentions of the testator, Mr and Mrs Richardson Gardner visited some of the most important European institutions. The conclusion arrived at was that the object in view would be best attained by the foundation of a college at which the young blind of either sex might receive such solid instruction as would enable them on quitting it to earn their own livelihood. That music should play a more or less influential part in the scheme is not surprising, for, now-a-days, it is hard to leave music out from any comprehensive plan of general culture. The idea of inviting so large a number of pupils from the Paris Institution in order to show us Londoners what a degree of musical proficiency has been attained through the various methods of instruction adopted by our nearest Continental neighbours originated, as will be guessed, with Mrs Richardson Gardner, who, moreover, liberally guarantees all the expenses. It may be stated that, at the instigation of Mr Edmund Johnson, Vice-President of the School for the Indigent Blind, who himself, some years ago, organized a very successful concert of 100 blind performers, the committee of that institution have taken in charge 70 of the French boys, while Mr Horsley Wright, of the institution in St John's Wood, lodges 20 of the girls during the brief term of their residence among us. Though a detailed critical review of such a concert as that of Tuesday will not be expected, it is agreeable to be able to pronounce in general terms a highly favourable opinion. The orchestra, vocal and instrumental, numbers some 100 performers, including pianists, accompanists, and ten professors, or teachers—all, like their pupils, blind. The chorus of 52 singers comprises 28 boys' and 24 girls' voices, the combining force being represented by 26 stringed instruments, 4 horns, 3 trombones, flutes, oboes, clarinets, and bassoons in pairs, with the usual complement of "percussion." The conductor, M. Lebel, although he merely taps the desk with his stick, is evidently an adept at his work, as is also M. Paul, director of the chorus—both gentlemen formerly students and now professors at the Paris institution. M. Lebel not only teaches and conducts, but composes in the bargain, a favourable example of his talent in this direction being the last movement of a cantata in honour of Valentin Haüy, original institutor of the "Aveugles" (in 1764), which, as the second piece in the programme, immediately followed the "Hymne National Anglais" ("God save the Queen" in French), sung with evident goodwill at the beginning. There were other compositions, too, by pupils and professors, not the least pleasing among which was a comic trio (so it may be called without offence, inasmuch as it is really amusing), entitled "Les petits violons," played with quiet humour by MM. Weinberg, Legrand, and Jamet. M. Brés, moreover, proved himself a violinist of considerable talent in two pieces of his own—"Berceuse" and "Polacca" (both savouring strongly of Chopin). A "Benedictus" for chorus with orchestra by M. Person (professor) has merit, and none the less because, at the end of it, we are compelled to believe that the composer must have heard, or been made acquainted with, the "fire music" in Wagner's "Tetralogy" (*Die Walküre*). A quintet (*schërzo*) for flute, oboe, clarinet, horn, and piano, performed by MM. Provot, Degeorges, Gensse, Vilière, and the composer (M. Benard—pupil), may also merit honourable mention. In scenes from Hérold's *Pré aux Clercs* and Gounod's *Faust* the "ensemble" of orchestra and chorus were heard to most advantage, the solos in the first-named being effectively given by Mdle Diehl, a young lady with a clear and flexible soprano voice. A duet by Wider for piano and "melodium" (Mdles Caron and Hesselbein), the *andante* with variations from Hummel's Septuor; a solo for oboe, on airs from Auber's *Part du Diable* (M. Lolliot—who should be provided with another instrument); and Niedermeyer's *melodie*, "Le Lac" (sung by Mdle Chatraïne), completed the programme. At the termination of the concert, Mr Sheriff Woolton, in the name of the Lord Mayor (who had been compelled to leave early), made appropriate congratulatory addresses (in excellent French by the way), and at his instigation the "Marseillaise" was performed by the blind musicians. Thus the concert ended with the French as it had begun with the English national air. The Egyptian Hall was so crowded that very many were unable to obtain seats.

For seven successive seasons Signor Gustave Garcia has by his annual concert reminded the musical world that he is not only the illustrator of the Garcia school of singing, but the joint professor with his renowned father of the true art of voice culture. The recurrence this year of the *maestro's* annual musical gathering was marked by the performance of a highly interesting work from the pen of the distinguished French composer, M. Saint-Saëns, entitled *Noël*, and which, though more appropriate to Christmas-tide, proved too beautiful a composition to justify any restrictions being placed upon it. It was performed under the composer's direction, and delighted all who were favoured with the opportunity of hearing it. The music heard in advance was of a varied kind, and supported by popular artists. Mme Montigny-Remaury, the greatest of French pianists, gave with wonderful spirit and artistic finish, pieces by Mozart and Mendelssohn; M. Libotton played on the violoncello a mazurka of his own composition; Mme Garcia, Mrs Osgood, Miss Alice Fairman, and Miss Breidenstein, Signor Foli, and Mr Shakespeare sang *arias* and songs by Bizet, Halévy, Spohr, and Schumann; whilst Signor Gustave Garcia selected for his solo the *aria* from *Il Re de Lahore*, "O casto fior," and vocalized with the skill and taste which makes his appearance always so welcome, both at public and private concerts. The success which crowns the teaching of Signor Gustave Garcia was apparent in the singing of his most promising pupil at the London Academy of Music, Mr W. Burgon. It was not only the voice, but the style and executive ability of the young bass, that commanded approval, and made so effective the rendering of Handel's air, "Revenge, Timotheus cries." The concert was well attended, and, by the presentation of M. Saint-Saëns' "new work," was interesting from a purely musical as well as a generally artistic point of view.—*Echo*, June 23.

MR GERARD COVENTRY gave his concert on Wednesday morning, June 16th, at St George's Hall, Langham Place, assisted by the following well-known leading singers:—Mmes Edith Wynne, Mathilde Zimeri, Thea Sanderino, San Martino-Campobello; Misses Hebe Barlow, Marian Dale, and Alice Fairman; Signor Valchieri; Messrs Stedman, Walter Clifford, Egbert Roberts, Hervet D'Egville, and Snazelle. The violinist was Signora Vittoria de Bono, the flutist, Mr Harrington Young, the pianist, Mme Coventry. Mr Coventry, who has recently been earning well-merited laurels both at the Imperial and Drury Lane Theatres, in Miss Litton's brilliant revival of *As You Like It*, by the genuine and expressive manner in which he sings the imperishable old ditties, "Under the greenwood tree," &c., had more than one chance of distinction on the occasion. In Gounod's "Oh, that we two were maying," "Dammi ancor" (*Faust*), associated with Mme Sanderino, and the famous quartet from the last act of *Rigoletto*, in which his companions were Mme Zimeri, Mme Campobello, and Signor Valchieri, he gave ample proof that he is not standing still in his art, but, on the contrary, progressing, as earnest aspirants should. The audience by their warm applause showed their evident appreciation of his performances. That Mr Gerard Coventry has a career before him is unquestionable. Mme Coventry, his *cara sposa*, both surprised and gratified all hearers by her brilliant execution of Mendelssohn's *Fantasia* in F sharp minor (Op. 28), and Schumann's *Carnaval*, &c. Not many, indeed, were aware of her being a pianist of such ambition as the choice of her pieces declared, or of her ability to perform them with such genuine effect, although some present may have remembered the legitimate success she achieved not so long ago at the Royal Aquarium, in Mendelssohn's G minor concerto, which won for her a double "call." A similar compliment was, in the present instance, paid to her after Schumann's *Carnaval*, the last movement of which she was compelled to repeat. Among the vocal pieces most worthy notice were "Beloved again," by Mr Odoardo Barri, given with true feeling by Miss Marion Dale (a pupil of Mr Coventry's), and "encored"; Mr Cowen's new ballad, "My Lady's dower," sung by Mr Walter Clifford; Faure's "Les Rameaux," by Miss Alice Fairman (violin *obbligato*, Mdle de Bono); and a German *Lied* expressively rendered by Mme Zimeri. The concert afforded general satisfaction to a full audience.

MR MAPLESON gave a very successful evening concert in the Royal Albert Hall on Wednesday, the attraction, which drew a large audience, being the principal artists of Her Majesty's Theatre, supplemented by the full orchestra and chorus engaged at that establishment, and by the band of the Scots Guards. Miscellaneous entertainments of this sort are scarcely matter for criticism or notice in detail, and it will suffice to mention a few of the principal successes. One of these fell to Mme Christine Nilsson, whose delivery of "Bel raggio" elicited general applause and an encore, to which the fair artist responded by singing a Swedish melody. A like result, we may add, followed Mme Nilsson's rendering of "Home, sweet home." Mme Trebelli was equally fortunate in "Nobil Signor," her encore piece being the favourite Spanish air from *Carmen*; and

Mdme Marie Roze obtained a similar compliment in Ardit's waltz, "L'Ardita," for which "The Last Rose of Summer" was substituted. Signor Campanini had to repeat the romance from *La Forza del Destino*, Mdme Gerster the Variations on "La Carnaval de Venise," and Signor Del Puente the well-known tarantella, "Già la luna." It need only be added that the orchestra won an encore for Ardit's Gavotte, "L'Ingenue," in order to show that the concert was enjoyed "all along the line."—D. T.

A *stancie musicale* by the blind pupils of the Institution Nationale de Paris was given on Thursday afternoon at St James's Hall, under the auspices of Mrs Richardson Gardner. Having done ample justice to the achievements of the young French musicians, in connection with their concert at the Mansion House, we need only add that their performances on Thursday were received with every sign of approval by a large and distinguished audience, including the Prince and Princess of Wales. It is gratifying to note how much has of late years been done for the musical education of the blind both in this country and France.—*Times*.

The annual concert of Sir Julius Benedict is one of the greatest events of the (so-called) "musical season." The programme always includes a variety of attractions, and on Wednesday afternoon St James's Hall was literally crammed. "All the talents" vocal and instrumental, were engaged, and to crown the whole, Mdle Sarah Bernhardt recited a French poem ("Bérurier"), with exquisite feeling and incomparable grace. A little more of Sir Julius Benedict's music was alone required to make the programme unexceptionable.—*Graphic*.

On Wednesday, June 30, Miss Gertrude Wynne, a young singer of much promise, gave her first *matinée* at the residence of Mrs Owen Smith, Craven Hill Gardens, assisted by Mesdames Edith Wynne and Henrietta Whyte, Misses Damian, Adela Vernon, and Julia Wigan, Mr Faulkner Leigh, Herr Leipold (piano), and M. Sainton (violin). Miss Gertrude Wynne possesses a charming voice, which showed to great advantage in "Quando a te lieta," from Gounod's *Faust*, and "Rose softly blooming," from Spohr's *Azor and Zemira*; whilst her third song, "The way through the wood," accompanied by Mdme Sainton, was given with such winning grace as to elicit an unanimous encore. M. Sainton's violin solos—"Berceuse" and "Scherzettino"—were thoroughly appreciated, as they deserved. Miss Damian contributed a new and graceful song ("Yes") by Mdme Sainton, joining Misses Adela Vernon and Julia Wigan in Pinsuti's trio, "Le Spagnole." Miss Julia Wigan also gave with genuine effect Schira's beautiful romance, "Sognai," Mr Faulkner Leigh contributing Blumenthal's "My Queen." Herr Leipold was accompanist.—M.

CANARD-SARCEY.

We read in the *Standard* of Tuesday the subjoined curious statement:—"M. Francisque Sarcey, who has been following the French performances in London for the *Dix-Neuvième Siècle*, describes, in the following lively and imaginative manner, the interview which took place between the Prince of Wales and Mdle Sarah Bernhardt:—

(Translated by Dr Blidge.)

"The Prince of Wales came between the acts, to pay his compliments to Mdle Bernhardt, accompanied by the King of Greece, whom he presented in due form. 'My brother-in-law,' said the Prince. Mdle Bernhardt bowed, and while the Prince conversed with the other actors, remained in *l'été-à-tête* with the King, quite unaware that she was face to face with His Grecian Majesty, addressing him as 'Monsieur,' and talking in her usual familiar style. But time pressed and she had to return to the dressing-room. 'Well,' said her colleagues, 'what do you think of the King of Greece?' 'What King of Greece?' she inquired. 'The King of Greece with whom you have just been talking,' was the reply. 'What! the King of Greece!—a King!—and away she ran to see the Prince of Wales. 'Ah! Prince, it was treachery not to tell me it was the King of Greece.' 'I told you it was my brother-in-law.' 'Your brother-in-law! How was I to know? It might have been a phenicopter,' she exclaimed, and hastening back to her dressing-room, left the Prince non-plussed. You may think the English have been shocked. Not at all; they forgive everything in this spoiled child."

[Though in a less "lively and imaginative style," I have translated the Sarceyan *canard* more tersely than our contemporary, who must have been eager for copy to gulp it down so easily.—DR BLIDGE.]

MUSIC AT BOULOGNE-SUR-MER.

(From a Correspondent.)

A series of concerts, commencing May 30, has been given by the Société Symphonique, at the Jardin des Tintelleries. The venture to hold out-door concerts by a stringed band at this time of year, even in the centre of the town, was courageous, to say the least. Indeed, since 1864, when a similar project was set on foot in the gardens of the Etablissement, just after the opening, no one had thought of listening to the overtures to *Zampa*, and *Le Cheval de Bronze*, fantasias on *La Fille du Regiment*, *Dunorah*, &c., except in the Salon des Bains, a room built specially for music, but with defective acoustic properties, which nothing has helped to remedy. The orchestra was composed chiefly of artists and professors in Boulogne, under the direction of M. Herpin, of the Casino Concerts, and subsequently *chef d'orchestre* at the Concerts Châtelst in Paris. The result has, therefore, not been financially successful. The north-east wind kept many would-be patrons indoors, the melodies being wafted, not over the hills and far away, but over the chimney pots on their road to the far off sounding sea. It was partly in answer to some letters in the local papers, complaining that the Boulonnais "*pur et simple*" (if such individuals ever existed) never had music to enchant them at the only time of year they could leave business, in other words, make fortunes out of English visitors in the season, during which the concerts took place. Well! the performances were excellent, a few residents went into the gardens, paying for entrance 50 centimes, but three times the number, and, among them, some best Boulonnais, "*purs et simples*," hung over a low wall alongside an elevated roadway overlooking the Jardin des Tintelleries. Great preparations are being made for the coming season. The Theatre opens on June 26, under the directorship of M. Champagne, of Dunkerque, as already stated in the columns of the *Musical World* of April 17 by your correspondent, and commented upon by the worthy editor. As regards artists and orchestra as yet nothing is known, except that the Theatre has undergone considerable repair and decoration, and that M. Champagne has imported a great deal of new scenery. I am happy to say he will not give grand operas, but hopes to gain the applause of his audience by placing on the boards of the Salle Monsigny opéra-comique, translations, opéra-bouffe, vaudevilles, operettas, and, later on, dramas. The Casino has also undergone thorough repair, and a new director, M. Gasc, also from Dunkerque, seems very energetic in getting up fêtes and a good programme for the coming season—to begin on June 15. The musical director will again be M. Herpin, so we may expect some concerts worth hearing.

X. T. R.

[MM. Claret, Marsalla, Porto, and Sherri are about to give a series of quartet wine and whiskey concerts at B.-sur-M.—DR BLIDGE.]

Boulogne-sur-Mer, June 10, 1880.

MUSIC AT THE ANTIPODES.

(From our own Correspondent.)

Since I last wrote, several interesting musical events have occurred. Immediately after the termination of the *Pinafore* season at the Theatre Royal, Mr Stuart O'Brien, well known here as a member of the dramatic profession, gave Messrs Gilbert and Sullivan's comic opera in the Mechanics' Institute, Geelong. The company included most of those who had performed in the piece at the Royal. On the 6th inst., Mdme Carlotta Patti made her first appearance before a Melbourne audience, and has since then given three concerts a week. The audiences have been large, but not so numerous as might have been expected, the name and talents of the lady taken into account. Perhaps the high prices of admission had something to do with it. Mdme Patti has been supported by her husband, M. de Munck (violinist), Signor Cellini Cellaj (baritone), Mdle Charbonnet (pianist), and Mr Otto Linden (accompanist). Mdme Patti's natural powers, training, and artistic ability are undeniable. She has afforded music-lovers here some rich vocal treats, so great that the series of concerts she is now giving will long be remembered. M. de Munck's performances are the theme of praise among all who have heard him, and Signor

Cellaj is a baritone of genuine ability. Mdle Charbonnet is an excellent pianist, and Mr Linden a thoroughly efficient accompanist.

Signor de Vivo resigned the management of the Patti Concerts a short time ago, and is succeeded by Signor O. Nobili. A new series of Patti Concerts at reduced prices commenced on Saturday night, the 24th inst. The two next concerts will be the last the Patti company will give in Melbourne.

At the Prince of Wales Operahouse, under the management of Mr W. Saurin Lyster, there have been some real successes. Signora Gabriella Boema, a Bohemian lady, wife of a gentleman residing in Batavia, made an excellent *début*. *Faust*, *Norma*, *Les Huguenots*, and *Lucrezia Borgia* are the operas in which she has hitherto appeared. Signora Tamburini Coy, for some time absent from Melbourne, has also sung in these operas, and earned favourable opinions. Mdme Rose Hersee, whose twelve months' engagement with Mr Lyster has terminated, took a farewell benefit on the 22nd inst., when she appeared for the first time as Giroflé-Girofla, in (as your readers know) Lecoq's opera of that name, with distinguished applause. Mdme Hersee was to appear on the evening following as Maritana, but being disabled by hoarseness, her place was taken by Mrs J. H. Fox, who acquitted herself to the general satisfaction. On the 24th inst., Miss Ellen May, a young Australian *prima donna*, native of Melbourne, made her *début* as Satanella in Balfe's well-known opera. Miss May has travelled in India and China with Miss Alice May, and gained much from the tutelage of that practised artist. Her success was unmistakable. *Satanella* has been given twice since, and Miss May's next character is the "Grand Duchess." Mdme Rose Hersee re-appears to-morrow as Giroflé-Girofla. This season we have renewed acquaintance with an old favourite—Mr Edward Farley, who has just returned from Europe. Miss Agnes Palmer, a genuine contralto, has retired from the company since they were last in Melbourne, and the twelve months' engagement of Mr G. Verdi terminated on the evening of the 23rd, when he appeared as Don José in *Maritana*.

A juvenile *Pinafore* company, the members nearly all trained by Mrs G. B. W. Lewis, wife of the lessee, opened at the Academy of Music on the 24th inst., and promises well. J. T. L. F.

Melbourne, 27th April, 1880.

The Festival of the Männergesangverein, on the 14th and 15th August, in Cologne, promises to be a big affair. 120 Associations, represented by 6,500 singers, will assist.

Mdme Essipoff is about to give a series of concerts at Lisbon and Oporto, where doubtless the accomplished pianist will, as everywhere else, find a host of enthusiastic admirers.

At the one-hundredth-and-fiftieth performance of *The Pirates of Penzance*, at the Fifth Avenue Theatre, New York, "souvenir programmes" were distributed among the audience.

SARAH BERNHARDT.—True to her promise this greatest of living comedians arrived from Paris in the afternoon of Wednesday, in time to dress and hasten to St James's Hall, in order to recite the beautiful poem, *Bérurier*, at the concert of Sir Julius Benedict. And what a recital! Who can ever forget it?

MDLE ZARÉ THALBERG left London for Barcelona (*via* Paris) on Thursday morning. Her singing at Mr Manns' first "Handel Festival" concert, and subsequently at the concert of Sir Julius Benedict, made a deep impression, which will doubtless remain long in her mind, and console her in a measure for not having appeared oftener among us of late. Every one will watch with interest the reports of her future career.

MAD. RÉMAURY returns to Paris on Monday. We shall all miss her and long for her return. Genuine pianists are becoming rarer and more rare as time progresses, and when they do come they should be appreciated at their worth. We may say with pride that the high deserts of Caroline Montigny-Rémaury have met with due acknowledgment in this country, where she is not only admired as an artist of genius and superior attainments but highly valued and esteemed as a lady.

PHILHARMONIC SOCIETY.

Summary of the Season 1880.

The sixty-eighth season of the public operations of the Philharmonic Society closed with the concert of Wednesday night. The programme contained the following interesting retrospect:—

"During the year there have been performed the following works:—By English authors: A new Song of John Francis Barnett's; Overture, *The Naiades*, Sterndale Bennett; a Song by W. G. Cousins; Pianoforte Concerto by Arthur Herbert Jackson; Overture, *St John the Baptist*, by G. A. Macfarren; Overture, *Hero and Leander*, by Walter Macfarren; a Song by C. H. H. Parry; Overture, *A Recollection of the Past*, by C. E. Stephens; Symphony in E minor by Arthur Sullivan; Overture, *Mountain, Lake, and Moorland*, by Harold Thomas; and a new Song by Maude Valérie White. By German authors: A portion of a Violin Suite, and an air from the *Matthæw Passion* of Bach; the Pianoforte Concerto in E flat, Overtures, *Leonora*, No. 3, and *Die Weihe des Hauses*, Eroica 'Pastoral,' C minor and A Symphonies of Beethoven; new Overture, *Twelfth Night*, by Sir Julius Benedict; Violin Concerto, and Symphony in D, by Brahms; Violin Concerto in G minor by Bruch; Aria from *Aleste* by Gluck; Overture, *Die Frühlinge*, by Goetz; Airs from *Alessandro*, and *Jephtha*, by Handel; Canonet with added orchestration, and Symphony in B flat, by Haydn; Vocal Duet by Henschel; 'Theme with Variations,' for Violin with orchestra, by Joachim; Pianoforte arrangement of a Russian air by Liszt, Violin Concerto, Overture, *The Isles of Fingal*, and Scottish Symphony, by Mendelssohn; Air from *Dinorah* by Meyerbeer; Concert *Aria*, *Aria from Così fan Tutte*, Overture, *La Clemenza di Tito*, and Concerto in E flat for two Pianofortes, by Mozart; Pianoforte Concerto in B flat minor, and 'Menuetto' and 'Staccato Etude,' for Pianoforte, by Scharwenka; Pianoforte Concerto in A minor, *Nachtstück*, for Pianoforte, and Symphony in C, by Schumann; Violin Concerto, No. 2 in D minor, Romance from *Azor and Zemira*, and Overture to *Der Alchemist*, by Spohr; Scena from *Lohengrin*, by Wagner; Overtures, *Der Freischütz*, *Euryanthe*, and *Jubilee*, with Scena, *Inez de Castro*, by Weber. By Italian authors:—Overture, *Les Abencerrages*, by Cherubini; Aria from *Don Sebastiano*, by Donizetti; Air by Pergolesi; Violoncello Concerto in D minor by Piatto; Scena, *Medea*, by Randegger; Air by Rotoli; and Aria from *Il Trovatore* by Verdi. Of French authors:—Overture, *Gustave*, by Auber; Air from *Philemon et Baucis*, Air from *La Reine de Saba*, and Vocal Waltz, from *Roméo et Juliette*, by Gounod; and Overture, *Phédre*, by Massenet. Of Belgian, Polish, and Russian authors:—Two movements from Violin Concerto in E by Viëuxtemps; Etude by Chopin; and Pianoforte Concerto in G by Rubinstein.

"Instrumental solos have been played—On the pianoforte by Mesdames Mehlig, Montigny-Rémaury, Timanoff and Zimmermann, Messrs Bache and Scharwenka (twice); on the violin, by Mdme Norman-Néruda, Messrs Joachim (twice), Sauret and Straus (twice); on the violoncello by Signor Piatto. The following vocalists have appeared:—Mesdames Lillian Bailey, Mary Davies, De Caters-Lablache, Osgood, Patey and Robertson, Messrs Henschel, Maas, Oswald, Santley (twice), and Shakespeare. Mr W. G. Cousins, Master of the Music to Her Majesty the Queen, has, for the fourteenth season, conducted the concerts."

The directors for the year are: Mr Walter Macfarren (hon. treasurer), Sir Julius Benedict, Messrs W. H. Cummings, W. Dorrell, F. B. Jewson, Arthur O'Leary and C. E. Stephens. *Vivat Regina!* W. Beard.

MICHAEL IVANOVITCH GLINKA.

(Continued from page 410.)

The next tableau transports us into a dense forest. The Poles are lying about here and there. Soussanine is in their midst on the watch. This is the great scene which from the very outset captivated Glinka. He set it to music with enthusiasm, reading the verses aloud several times in succession and entering so completely into the spirit of the drama and into the situation of the character, that, as he informs us, he felt his hair stand on end and a shudder run through his whole body.

"It is scarcely a few hours since I was making merry in the bosom of my family, having my share in the happiness of my children, and preparing the marriage-feast. Yet suddenly behold me far from all, in the depths of this impenetrable wood, and surrounded by enemies from whom I cannot escape. . . . Dear Antonide, beloved daughter, you wept at losing me. You

accompanied my departure with your sobs. My daughter's footsteps towards her father's hut have not yet disappeared beneath the sand; but as for me, no trace marks the road to the spot where my bones may be found. In the midst of this savage desert, I am lost for everyone. . . . Sabinine, I have given thee my daughter; may the storm-wind convey to you my good wishes and my last blessing! . . . O Vania, my darling son, thou hast no doubt sped as quickly as a bird! But thou art again an orphan; thy second father is about to perish. . . . O stormy night, thy weight o'erwhelms me. . . . Sombre forest, thou hast made me thy prisoner. . . . Cruel death, thou hast entered my heart. . . . The band of enemies are asleep. I, too, will sleep. Slumber restores our strength. I shall need mine to support my ordeal and see the approach of death."

The old peasant lies down, rolled up in his cloak. A storm. In a few minutes the Polish chiefs awake and talk among themselves. In the midst of the narrow passes, apparently with no outlet, they are beginning to grow uneasy. They shake Soussanine roughly and question him:—

"Whither have you brought us?"—"I will tell you. I guide people whither it is my duty to guide them, that is: from shadow to light, from night to day. . . . You are in great haste, my masters! The roads of us men do not resemble the course of the winds! One step is taken after the other. Our journey will be over ere the dawn appears, and then you will understand, for the decrees of destiny will be accomplished."—"What rubbish is this? We are beginning to lose patience, and it is thy fault, Muscovite. Tell us without delay whether this road leads to the Czar's abode."—"The ruby dawn will bring you news of the Czar; the dawn in the clear heavens causes the hour of justice to shine. This road leads whither it ought to lead; it leads to the goal."

The soldiers look at each other in affright. Day appears. Drawing himself up to his full height and pointing with an inspired gesture to the rising sun, Soussanine exclaims:—"Behold the dawn! Our Czar is saved! O Lord God be thanked!"—"Misfortune light upon thee! Where are we? Whither hast thou brought us?"—"Whither have I brought you? To a place to which the savage wolf has never dared to direct its course; to a place to which the black raven hesitates to bring its spoil of bones. You would know where you are? Look at these dense forests and these bottomless swamps. You will find in them solitude, hunger, exhaustion, terror, death, and the judgment of God! I have brought you to the tribunal before which Czar-killers should appear! You are lost" (he is surrounded and seized), "but my Czar is saved!" The soldiers drag him away, and he dies exclaiming: "Long live the Czar!"

Such is the scene which terminates the drama before the epilogue. The music ceases to imitate foreign forms. Besides, the manner in which the story is unfolded permitted neither repetitions nor redundancy. The composer has, therefore, treated the scene as a sort of recitative, in which the melopoia faithfully renders the heartrending situation of his hero and the various sentiments animating all the characters.

As for the last tableau, it is most successful. Glinka threw into it all his talent as a musician and all his heart as a Russian patriot. For the final chorus he was fortunate enough to hit upon a simple and grand motive, with a broad rhythm. With this motive are skilfully blended the voices of the principal personages. First given by the chorus, who are accompanied by a military band on the stage, the motive, always varied with great art, re-appears several times. The orchestra has here more than one surprise for the auditor: it sometimes diminishes to a simple pizzicato, and sometimes collects all its force to modulate in the most unexpected and stirring manner. At length the chorus are silent and the instruments stop: the grand voice of the bells is heard rising heavenward, and immediately afterwards, as though in an unrestrainable fit of enthusiasm, the voice of the crowd, sustained by a flourish on the brass and by all the instruments in the orchestra, resume the hymn in concert and with triumphal power. The movement is quickened as though the enthusiasm would increase even more, and the curtain falls on this grandiose outburst, this burning act of religious and patriotic faith, this overwhelming manifestation of the love which her children bear to great and holy Russia! *

* Why "great and holy?"—TRANSLATOR.

IV.

When the opera was finished, an opportunity soon occurred of having some portions of it performed. Friendly houses were thrown open to the music of *Ivan Soussanine*, as the work was first called. Private orchestras played the overture and the ballet airs. Petroff, a very popular member of the Imperial Theatre, soon knew the principal part. A young lady of unusual talent, Mdle Borowief, destined to become afterwards Mad. Petrovna, begged she might study that of Antonide. She learned it with surprising rapidity, and the two artists sang important fragments at parties of intimate friends, Glinka himself presiding at the piano. The parties were given sometimes by Youssofop, sometimes by Count Veliegorski, and sometimes by Prince Adaiewski. The composer received in connection with this fact from the manager of the theatre a somewhat strange letter containing some singular reproaches. "You make my artists sing in rooms where there is smoking," said Gedeonof; "you do not consider it will ruin their voices!" There was a very simple remedy, namely: to bring out on the stage an opera which a good part of Russian society already knew and admired. The matter was at length decided in the spring of 1880. Glinka was made to sign a declaration by which he renounced beforehand all his author's rights, and *Ivan Soussanine* was put in rehearsal.

Of course, Petrof and Mdle Borowief were cast for the parts they already knew. A young French tenor, named Charpentier, whose theatrical name was Leonof, and who, Fétyis says, was a natural son of Field's, sustained the character of Sabinine. As for Vania, the only difficulty was to decide whom to choose; Russia abounds in contraltos, of powerful and sweet character. The part fell to Mad. Stepanovna, whom Glinka praises highly. He was delighted likewise with the activity and zeal of the conductor, Sig. Cavo, an Italian. For an instant, he thought he had reason to apprehend that this artist, the author of a *Soussanine* performed with success a short time before, would offer some opposition to the new work. Quite the contrary; Cavo exerted himself to get the work accepted; he superintended to the best of his power the getting it up, and down to the last moment afforded proof of the most loyal confraternity. Nestor Koukolnick, the first dramatist of the day, promised his assistance in all questions as to the way in which the piece should be put on the stage and as to the scenery, though he could not carry out his intention, being obliged to go to Moscow. In his absence, Joukowski made the necessary suggestions, and was particularly successful in the last tableau, where he so disposed the groups as to produce a grandiose effect. The ballets were arranged by a French dancer, Titus, a very skilful choregraphist. It was he who said, when deploring the decadence of his art: "At the present day ballet-masters, when performing their professional duties, remain comfortably seated on chairs; I am the only one who still remains standing." And, in good sooth, he executed, violin in hand, the most perilous entrechats. His predominant quality was an eccentric fancy; this served him well in his dealings with Glinka, whose music contained occasionally rhythmical novelties difficult to reconcile with the received habits and existing routine of choregraphy.

The orchestra of the Imperial Theatre was excellent. It numbered among its members, besides a remarkable phalanx of violinists and violoncellists, some artists whose names are still remembered: Bender, the clarinettist; Soussmann, the flautist; and, lastly, the celebrated oboist, Brod, who, Glinka informs us, played the English horn admirably. The quartet rehearsed at first by itself, and the wind instruments did the same, a fact showing the scrupulous care with which the work was got up. With us, the custom is to hold a reading for the quartet, but from the second rehearsal no time is lost in adding the wind to the stringed instruments, without, however, any preliminary reading for the former. At the Imperial Theatre of St Petersburg, the course of preparation is longer, though, as we have seen from the names of the principals, the members of the orchestra were not merely so many nobodies.

(To be continued.)

Johannes Brahms is said to be seriously contemplating the composition of an opera, but that, like Mendelssohn before him, it is difficult to meet his views with regard to a libretto.

WAIFS.

Nicolas Rubinstein is expected shortly in Berlin.

An Italian operatic company is playing at Funchal, Madeira.

The Italian operatic season in Oporto ended on the 15th June.

The eminent violinist, August Wilhelmj, has returned to New York.

The Theatre Royal, Stuttgart, closed on the 15th June for two months.

Sig. Franchetti is appointed manager of the Theatre, Odessa, for three years.

During the Exhibition at Mans, M. Colonne (from Paris) will conduct two concerts.

Sig. Depania, manager of the Teatro Regio, Turin, has been making engagements at Milan.

A theatre exclusively for Italian and Spanish comedy is to be erected at Rio Janeiro.

The "Estudianata Española" will give concerts during the summer in the United States.

Hérol's *Pré-aux-Clercs* has been performed in New York by Grau's French Opera-company.

Visitors to Prospect Park, Niagara Falls, are to be supplied in future with music free of charge.

The second performance of Wagner's *Lohengrin* at the Politeama, Genoa, was but poorly attended.

"The man who wants but little here below," says the *Boston Courier* (U.S.), "don't advertise."

Mdme Ambre, after fulfilling engagements in Denmark, Sweden, and Norway, will visit New Orleans.

Mdle Anna Winter has made a *début*, at Wolfenbüttel, as Gabriele in *Das Nachtlager von Granada*.

An American manager has offered Wagner £2,000 to direct twelve concerts, exclusively of his own music, in the States.

Sig. Bulterini, recently thrown out of his carriage at Buenos Ayres, dislocating his right foot, is progressing favourably.

The Emperor of Austria has conferred the Order of the Iron Crown on Herr Jauner, late manager of the Operahouse, Vienna.

Alb. Hahn, editor of the *Tonkunst*, has left Königsberg and settled in Leipsic, where he proposes establishing a school of musical theory.

At the fiftieth Wiesbaden performance of Schumann's opera, *Genoveva* (so reviled by Wagner), the widow of the composer was present.

A series of performances of Sig. Mercuri's *Violino del Diavolo*, with Carolina Ferni in the principal character, is to be given at the Teatro Malibran, Venice.

The room in a house at Salzburg, where Mozart first saw the light, is now permanently open to the public, with everything as nearly as possible *in statu quo ante*.

A short time ago there were 479 musical and dramatic journals published in the United States. Others have recently been added. (Too many cooks spoil the broth.—DR BLIDGE.)

BURIED LOVE.*

DUET.

The sun had set, but had glorified
The Western heaven where he had died;
And two, who once had been one in heart,
Were watching its splendour leagues apart,
A bitter thought in either heart.

And ah, and alas, the maiden said,
For a sun that is set and a love that is dead!
The sunken sun again shall rise,
And gladden with light the morrow's skies;
But love that is slain for ever dies.

And oh, said he, as those clouds that soar
Shall memory be to me evermore.
Above they are ashen pale and dead;
Beneath they are touched with a tender red,
Where a sunken sun its light doth shed.

And oh, said they both, the daylight dies,
The glory vanisheth from the skies;
And the day that cometh with morning light
May fairer be to others' sight,
But for us, for us, is ever night.

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JETTY VOGEL.

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